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A full-body portrait of a man with dark hair and a beard, wearing black-rimmed glasses. He is dressed in a dark navy blue pinstriped double-breasted suit with a white pocket square, a white dress shirt, and a textured gold-colored tie. He is standing in front of a large, dark wooden geometric sculpture. The background is a plain, light-colored wall.

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— PAGE 96 —



FEATURES

96

Charging Onward

Tested on the track and country roads of Maranello, Ferrari's potent new 488 GTB makes a loud-and-clear case for the marque's transition to turbo-enhanced engines.

BY RONALD AHRENS

107

The Robb 50: A List of the World's Leading Connoisseurs

Robb Report salutes the 50 men and women—from patrons of contemporary art to curators of Cabernet Sauvignon—behind the world's most prized private collections.

146

Into the Mystic

Ireland's 800-year-old Ashford Castle has reclaimed its place as one of Europe's most enchanting destinations.

BY JACKIE CARADONIO



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R OCTOBER



68



78



64



56

86

DEPARTMENTS

30 From the Editors

44 Design Portfolio

A Pink Floyd Ferrari, and an illuminating sculpture.

51 FrontRunners

Chanel's crush-worthy timepiece, the Lanesborough's long-awaited reopening, Pal Zileri's modern twist on the tuxedo, David Yurman's meteorite-and-metal mix, and more.

75 Robb Gallery

Wardrobe 75, Watches 78, Autos 80, Antiques 82, Jewelry 84, Wine 86, Smoke 88, Spas 90, Collectibles 92

161 Wings & Water

The experts on *Robb Report's* Private Aviation Advisory Board offer their advice for reading the volatile business-aircraft market—and knowing when and how to make your next acquisition. BY SHAUN TOLSON

166 Classifieds

167 Advertiser Register

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Rogues' Gallery

BETWEEN THE ARTIST and the collector there sometimes exists a special intimacy—a sympathy of spirit that entwines fates. Such was the case with an obscure 20th-century Dutch painter and his most famous admirer, whose patronage secured the virtuoso's place in history.

Born in the Netherlands in 1889, Henricus van Meegeren developed a lifelong fascination with old-master pictures thanks to his mentor, the painter and instructor Bartus Korteling. Indeed, while studying in the Hague, Van Meegeren won a medal for executing an interior rendering of Rotterdam's Church of Saint Lawrence in a curiously 17th-century style—a tribute to the influence of Korteling, who considered such modern artistic move-

ments as impressionism and cubism depraved. On graduating, the ambitious Van Meegeren accepted a teaching position, and in 1917 he presented the first exhibition of his work. Yet despite praising his technical skill, critics rejected his work as largely derivative.

Disappointment gnawed at Van Meegeren, who determined to ruin the reputations of these experts. Schooled by Korteling in

centuries-old methods of mixing pigments, he practiced making diligent copies of works by the most revered Dutch masters, including Frans Hals and Johannes Vermeer. He discovered that he could carefully remove the layers of paint from unimportant pictures of the 1600s, leaving a blank yet authentic canvas on which to practice his own dark art. Aware that many academics believed that Vermeer had traveled to Italy, Van Meegeren resolved to manufacture an "early" Vermeer with a religious subject.

In 1937, a lawyer presented *The Supper at Emmaus* (pictured) for evaluation by the foremost authority on Vermeer at the time, Abraham Bredius. Not only did the picture support prevailing theory, thereby softening suspicions, but its departures from canon were readily explained as youthful experimentation. Bredius's published verdict, to Van Meegeren's delight, rapturously proclaimed the work "the masterpiece of Johannes Vermeer of Delft."

Although Van Meegeren initially intended to discredit

Bredius publicly, the painter had second thoughts when a consortium of wealthy benefactors paid a sum equivalent to more than \$5 million to acquire his fake Vermeer for a Rotterdam museum. He thus kept silent and used this unexpected windfall to set himself up in a luxurious villa on the French Riviera, where, amid palms fanned by scented Mediterranean breezes, he pursued his new career as forger in comfort.

When the impending German invasion of France forced him to abandon his seaside idyll, he packed up his brushes and oils and moved to Amsterdam. There he continued to discreetly peddle his seemingly precious wares, even during the German occupation of the Netherlands; in fact, the Nazis proved eager marks for his inventive swindles. Under the supervision of Vice-Chancellor Hermann Göring—a self-proclaimed connoisseur of fine art with a penchant for wearing theatrical uniforms accented with jeweled decorations—the Germans systematically plundered the capitals they conquered, removing trainloads of art treasures, many of which found their way to the Carinhall estate outside Berlin that served as Göring's private museum. A Vermeer to crown his collection, however, eluded him—until, that is, he persuaded the Dutch dealer Alois Miedl, with whom Van Meegeren had dealings, to part with an "early" example of the artist's oeuvre, *Christ and the Woman Taken in Adultery*. So smitten was Göring that he happily traded some 150 other priceless paintings for this single canvas.

Less than two years later, in 1945, Van Meegeren and his admirer both found themselves on trial. At Nuremberg, Göring, who faced charges of mass murder, glibly admitted his thefts: "During war," he said, "everyone loots a little bit." Yet Van Meegeren, to whom the Allies traced Göring's prized Vermeer, proclaimed himself innocent—at least of selling cultural treasures to the enemy. To save himself from the consequences of this higher crime, he confessed to the lesser one and, to allay the doubts, painted a new Vermeer for the court. His conviction as a forger was a personal triumph for the unknown Dutchman, who, as one biographer notes, was "in reality, one of the most [commercially] successful artists alive in Europe." The revelation, however, had quite the opposite effect on the incredulous Göring. According to one official, on hearing the news, he "looked as if for the first time he had discovered there was evil in the world." **R**

BRETT ANDERSON
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When wealthy benefactors paid a sum equivalent to more than \$5 million to acquire his fake Vermeer, Van Meegeren kept silent.



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RIGHT FROM THE START

1953 Ferrari 250 MM Berlinetta



THE FIRST PRODUCTION-model Ferrari 250, the MM, was the start of something big for the company. It was powered by a Gioacchino Colombo-designed 3-liter, 240 hp V-12 engine that became the building block for subsequent 250 racers and road cars—from the Monza to the GT Lusso—until 1964, when it was replaced by a more powerful V-12 for the 275 series.

In 1952, a 250 prototype, the 250 S, competed in Mexico's annual Carrera Panamericana, a grueling, nearly 2,000-mile contest that produced so many fatalities and wrecks it was canceled following the 1954 race, just five years after its inaugural run. The 250 S took the lead in the second stage and remained in front until its transmission failed with 300 miles to go.



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The prototype did not complete the Panamericana race, but a year later, the 250 MM shown here did. (*MM* stands for “Mille Miglia,” the Italian endurance race for which the model was specifically designed.) Mexico’s Efraín Ruiz Echeverría ordered the car from the Ferrari factory and drove it to a seventh-place finish unscathed.

Of the 31 250 MM examples that Ferrari produced

(all in 1953), 18 were two-seat coupes, or berlinettas, bodied by Pinin Farina. This car, which still has its original engine, claimed the best-Ferrari prize at the 1983 Pebble Beach Concours d’Elegance and won its class in 2002. In 2013 it returned to Pebble Beach, where it was shown by the noted car collector and Pink Floyd drummer Nick Mason. —ROBERT ROSS



FLOWER POWER

Lighting designer Sharon Marston puts the petal to the metal.



**"EVERYTHING
ABOUT MY WORK IS
VERY METICULOUS
AND JEWELLIKE—
AND INCREDIBLY
LABOR-INTENSIVE."**

—SHARON MARSTON

TO PRODUCE *Orchid* for the grand stairwell of a client's Connecticut home, Sharon Marston (sharonmarston.com) and a team of glassblowers painted each of the 10-foot-long light sculpture's handblown, amber-toned blossoms with 24-karat gold leaf. "I've been working with glass for quite a few years and really wanted to apply a different finish," says Marston, whose eponymous studio is in London. "[This glass] is such a wonderful color, and embellishing it with the gold leaf only enhances it. It also catches the light really beautifully." With more than 650 blooms and stems that seem to spill weightlessly toward a tapered point, the commission is an elaborate combination of creativity and craft that started quite simply. "I really liked the idea of having tumbling, cascading petals," says the one-time jewelry designer, who turned her attention to lighting in the late 1990s. She has since created bespoke fixtures and installations for private and commercial clients alike, including the late King Abdullah of Saudi Arabia, London's Mandarin Oriental Hyde Park, and the Oslo Opera House in Norway. "Everything about my work," she says, "is very meticulous and jewellike—and incredibly labor-intensive." *Orchid's* intricate arrangement certainly fits this description. Fiber-optic filaments set within the ceiling-mounted metal base shine down through the hand-assembled flowers, which are affixed to nickel wires, to illuminate the brilliant bouquet.

—CAROLYN MEERS

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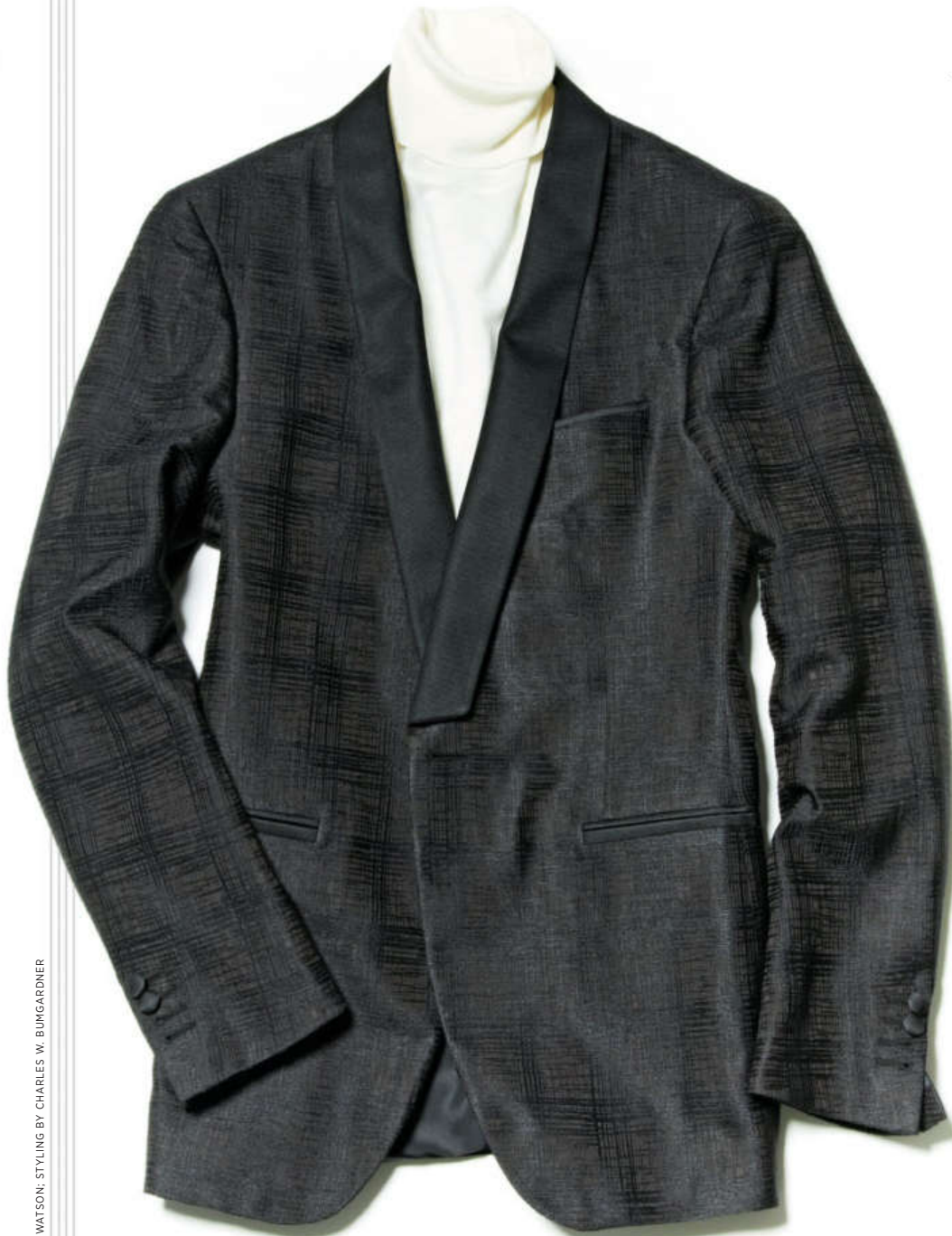
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ELEMENTS OF STYLE

A Stand on Ceremony

FORMAL EVENTS usually call for a tuxedo—that's why they call them black-tie occasions—but **Pal Zileri** (palzileri.com) suggests an alternative to the traditional tux: a single-breasted silk dinner suit (\$2,995, including the pants) worn over a superfine merino-wool turtleneck (\$295). "We created a clean, cool look with evening-wear jackets and turtlenecks," says Mauro Ravizza Krieger, the brand's new creative director. He says the look was inspired by Halston, his former employer, who donned a white or black turtleneck and sleek jacket for nearly every occasion. Krieger has been instrumental in transforming Pal Zileri; the 45-year-old brand had been known for its classic menswear, but it has become a source for more stylish yet still exceptionally tailored suits and sportswear. —JILL NEWMAN

Sartorial Electives



THE LATEST FASHION house to add made-to-measure clothing to its offerings is **Prada** (prada.com). The program includes more than 300 fabric options for suits and jackets, 230 materials for shirts, and 30 fabrics for overcoats. The process begins in a Prada store's VIP room, where a tailor, before taking your measurements, helps you select the suit, jacket, or shirt model; the fabric; and the details. It takes about four weeks for delivery of a shirt (\$700 to \$2,000) and as long as five weeks for a jacket or suit (\$3,500 to \$28,000 for a suit). —J.N.



TO TIE FOR

ALTHOUGH NOT WELL known in the United States, Italy's **Bigi Cravatte Milano** (bigicravatte.it) has been producing some of the finest handmade ties since 1938. Founded by Luigi Draghi, the company today is run by his grandchildren Stefano and Paola Bigi, who oversee the production of every necktie—from the selection of premium Italian and English fabrics and exclusive prints to the hand-cut and hand-sewn manufacturing in their small workshop. In the States, the widest selection of the brand's neckties is available at Barneys New York (barneys.com). Each of the ties shown here is priced at \$165. —J.N.

A Leather Advantage

THE NEW FALL collection from the Italian leather and luxury-fabric outerwear brand **Mandelli** (mandelli-milano.it) is available at Barneys New York (barneys.com). The collection includes the double-faced cashmere car coat shown here. The pieces are priced from \$2,000 to \$5,000 and also include outerwear made from calfskin, deerskin, crocodile, and shearling. Many of the coats are lined with cashmere, and some have fur trim. The company is run by Andrea Maria Mandelli. He is a great-grandchild of the brand's founder, Enrico Mandelli, a former shoe-leather merchant whose son expanded the brand by producing leather motorcycle jackets following World War II. —J.N.



LOWER LEFT: LISA CHARLES WATSON; STYLING BY CHARLES W. BUNGARDNER



ROBERTO COIN



MAGNIFICENT MACHINES

Step Lively

WITH THE RECENT launch of the first **Benetti Vivace 125** (www.benettiyachts.it), the Italian boatbuilder has gone from fast to lively. The Vivace 125 is the second model in the company's semicustom Fast Displacement series; the first was the 15-foot-larger Veloce 140, which was introduced last year. Rolls-Royce designed the new yacht's propulsion system exclusively for Benetti. In combination with a hybrid hull that enables travel in planing or displacement mode, the system pushes the Vivace 125 to a top speed of 22 knots. Its range is 1,250 nautical miles when cruising at 12 knots. The interior contains four guest suites and an owner's apartment,



CLUB SEATING

The door of the Vivace 125's tender garage folds down, transforming the swim deck into a beach club that can be accessed from the main deck by a pair of stairways.

which is located on the main deck and stretches across the 27-foot beam. The yacht has three primary decks and a sundeck, and also accommodates a captain and seven crew members. The starting price of the Vivace 125, which made its debut in September at the Cannes Yachting Festival, is available upon request. —LARRY BEAN



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Like an upscale hotel in its namesake neighborhood, a Mayfair cabin can include an inviting lounge area.

Five-Star Flying

NAMED FOR THE neighborhood in London that contains the city's largest concentration of luxury hotels, the **Andrew Winch Designs Project Mayfair** (andrew-winch-designs.co.uk) is a line of customizable business-jet interiors intended to evoke those properties. The London-based design firm offers the Mayfair interiors for Boeing Business Jets and Airbus corporate jets. A

cabin can be customized with materials such as high-gloss veneers, golden onyx, satin, leather, and Loro Piana cashmere. Prices, not including the cost of the aircraft, range from \$25 million to \$35 million. A Mayfair interior can feature a main living area with a dining table and a circular bar, a master suite toward the rear of the cabin, and a second bedroom that can be converted into an office or a cinema. —L.B.



MOTORCARS AMONG MANSIONS

LOCATED ON NEWPORT, R.I.'s Bellevue Avenue, near the Gilded Age mansions and just blocks away from the site where Alva Vanderbilt Belmont in 1899 hosted this country's first concours d'elegance, the **Audrain Automobile Museum** (audrainautomuseum.org) celebrates its first anniversary in October. The museum's collection includes more than 150 cars and offers three exhibits per year. Ending in late October is *Customs & Hot Rods*, which features George Barris's copper 1963 Corvette known as the Asteroid (pictured). Early November brings *American Muscle Cars*, which will showcase a 1969 Ford Mustang Mach 1 Cobra Jet and a 1965 Ford Shelby GT350 Fastback. —SHEILA GIBSON STOODLEY

PRESTO CHANGE-O

The Kormaran is many boats in one.



It's a runabout; it's a catamaran; it's a trimaran. The **Kormaran** (kormaran.com) is all of those and more. The 23-foot vessel can transform into six different configurations at the push of a button. It was developed and built in Austria and was expected to make its official debut at the Monaco Yacht Show in September. In hydrofoil form, it can reach a top speed of 38 knots and travel for 108 nautical miles without refueling. The Kormaran also has a more leisurely side: It can morph into an 11-foot-wide teak sundeck. The boat, which is made from carbon fiber, titanium, and stainless steel, is priced at about \$1.5 million. —L.B.

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MU-SO TO YOUR EARS

THE ALL-IN-ONE wireless **Naim Mu-so** music system (naimaudio.com) combines a 32-bit digital-signal processor with six 75-watt digital amplifiers to reproduce digital music with exceptional refinement. The \$1,500 desktop unit's mirrored speaker arrangement places dual woofers, midrange drivers, and dome tweeters on the front panel behind a contoured cloth grille (which is available in black, red, blue, or orange). The ported and resonance-reducing wood cabinet is wrapped in anodized aluminum. The Mu-so can be controlled with a phone, a tablet, a laptop, or the knob on top.

—BAILEY S. BARNARD



Retro Power

WITH THE RELEASE of the new **McIntosh MC75** vacuum-tube amplifier (mcintoshlabs.com), McIntosh Labs steps back into its history. The New York-based brand, which has made great leaps in digital-music reproduction in recent years, modeled the new amp on the original MC75, a component that has been out of production since 1970. The new model is designed to drive a single audio channel of mono, stereo, or multichannel recordings. It delivers 75 watts of warm-sounding power into speakers with 2-, 4-, or 8-ohm impedances. It can be paired with vintage or modern components and speakers. —B.S.B.



MIDDLE: VZPHOTO



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REFINED DESIGNS

Buddy System

AT A PREVIEW event earlier this year for the **Chanel Boy.friend** (chanel.com), a brand representative boasted that the new watch might be the first women's model that a man would be tempted to borrow from the night table. The rep was referencing how the Boy.friend incorporates—beautifully—design elements and timekeeping features typically associated with men's watches. The large version of the Boy.friend (right) is priced at \$25,000 in beige gold with diamonds. At 28.6 mm by 37 mm, its case is unusually large for a women's watch. The medium Boy.friend (far right) has a slightly smaller case and is \$12,500 in beige gold. (Each model's dial can be framed with a line of diamonds set in the bezel, and the watches are also available in white gold.) The large version features a subsidiary seconds display and a manually wound mechanical movement—another rare feature for a women's watch. The medium version has a quartz movement and a date display.

—JAMES D. MALCOLMSON



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MATERIALS WITNESSED

BLACKENED TITANIUM, METEORITE, and roughly textured silver and gold are among the novel materials finding their way into men's jewelry designs. **David Yurman** (davidyurman.com) has given the classic signet ring a modern look by designing it with black titanium and lapis lazuli (\$550) and black titanium and meteorite (\$795). The faceted metal band ring (\$475) and matching faceted metal cuff bracelet (\$595) are also from David Yurman. **Alishan** (alishanonline.com) offers the palladium-silver-and-diamond ring (\$1,070, bottom left), gold-and-silver bracelet (\$1,815, third from right), and rose-gold-and-silver bracelet set with a diamond and a ruby (\$2,925, second from right). From **Todd Reed** (toddreed.com) are the silver-and-black-jade ring (\$8,140), silver-and-green-jade ring (\$6,820), and silver-and-black-jade bracelet (\$2,530, far right). —JILL NEWMAN

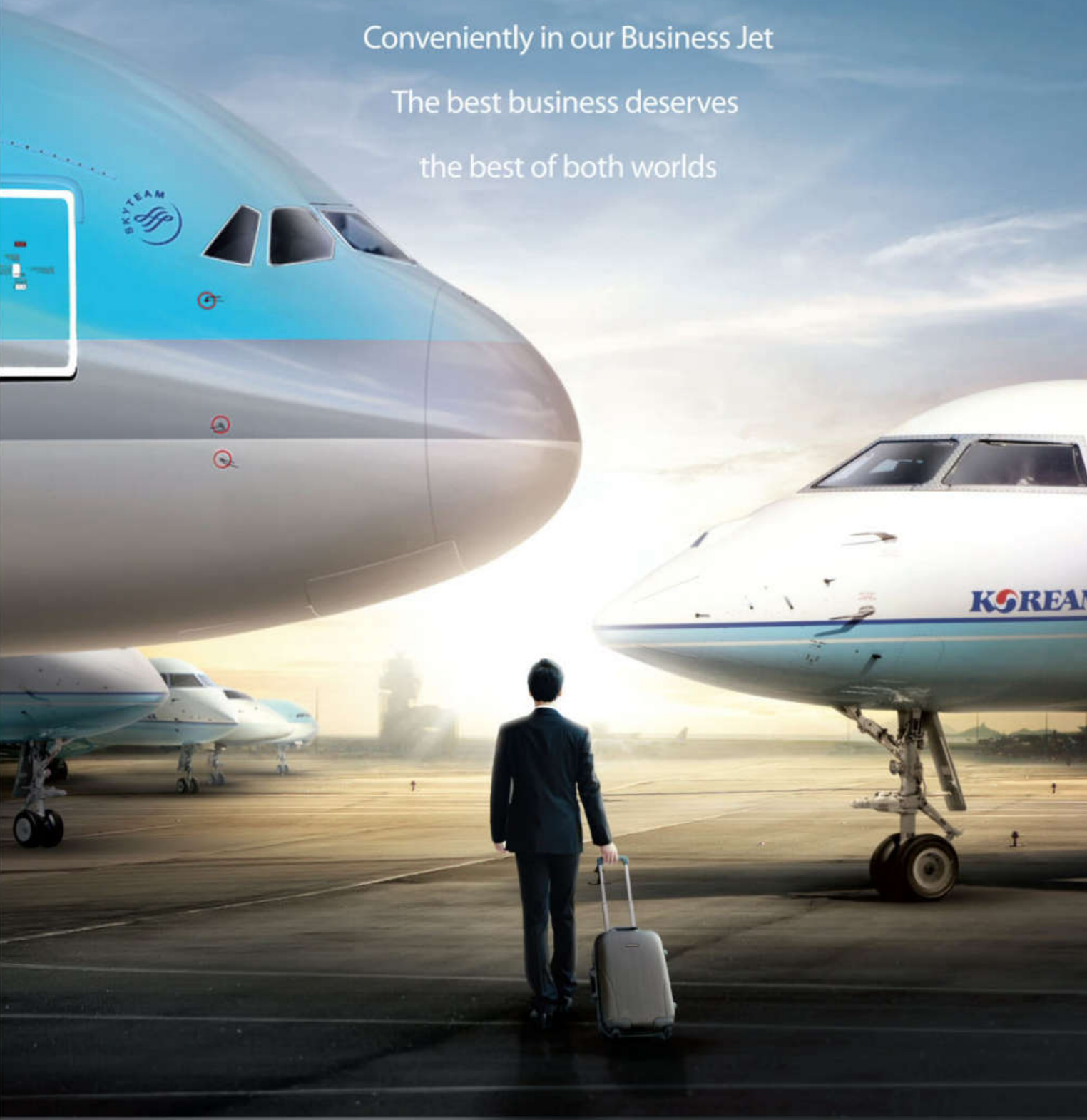


Second Opinion

FOR MECHANICAL-WATCH AFICIONADOS who have nagging doubts about the accuracy of their timepieces comes the new **Lepsi Watch Analyzer** (lepsi.ch). The \$995 device provides comprehensive information about timepiece accuracy through an app that works with iOS and Android smartphones and tablets. It records data when the watch is in five different positions—one less than the six used by the Contrôle Officiel Suisse des Chronomètres, the Swiss institute that certifies the accuracy of wristwatches made in that country. The Watch Analyzer measures for rate variation, amplitude, and beat error. —J.D.M.



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OUT OF COMMISSION

THESE MATCHING EARRINGS and necklace made from melo pearls—the rare iridescent orange specimens produced by their namesake sea snails, which inhabit the waters of Southeast Asia—exemplify what is possible through the **Mikimoto M Customization** program (mikimoto.com). (The suite also includes a matching ring.) Last year the program fulfilled 19 commissions for custom-made jewelry suites, each of which began as a set of extraordinary stones, including sapphires and emeralds as well as hard-to-find pearls. The process involves a meeting with one of Mikimoto's designers, who sketches different options for the stones. Once a concept is selected, the jewelry is made at the company's workshop in Japan. —J.N.



Change of Art

A LONDON-BASED JEWELER IS offering an item that turns existing rings into convertible pieces—jewelry that can be worn different ways. The eight designs in the **Jessica McCormack Diamond Party Jacket** collection (jessicamccormack.com) wrap around solitaire-stone rings and change their looks. “A Diamond Party Jacket can breathe new life into an old jewel and give an added dimension to a new one,” says Jessica McCormack. Prices start at \$7,000. McCormack can also create custom jackets. —J.N.



Style Syndicate

ANew, BY-APPOINTMENT SALON on Manhattan's Upper East Side, **Demner Miletto** (demnermiletto.com) offers exclusive contemporary pieces from European designers and midcentury estate jewelry. The business is a partnership between Natascha Demner, a third-generation Viennese collector and jewelry dealer, and Antonia Miletto, a Venetian jewelry designer known for her artistic pieces that combine carved wood with precious gemstones. In addition to Miletto's designs, the salon carries contemporary pieces by Italy's Hedy Martinelli and Alessandro Palwer and a rotating mix of unique designs from small European jewelry brands. Demner Miletto also will redesign heirloom jewelry for clients, source stones, and create bespoke pieces. —J.N.

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AN ICON REBORN

The Lanesborough's Withdrawing Room (above) and Library Bar (right) now feature vibrant silk drapes and hand-painted trompe l'oeil details.



GRAND OPENING

The Full English

FIRST OPENED AS a hotel in 1991, the **Lanesborough** (lanesborough.com) was already a venerable landmark in London when it closed in 2013 for a top-to-bottom renovation. Adored for its classic decor and attentive butlers, the Regency-style property on Hyde Park Corner has reemerged—18 months and more than \$100 million later—as a truly British standout among the city's many grandes dames.

The Lanesborough's new look is not altogether new. Rather, the hotel—which reopened in July as part of the Oetker Collection—appears a ritzy revision of its former self. In each of the 93 rooms and suites, the late interior designer Alberto Pinto created a different look, combining patterned carpets and rich velvets with antique armoires and 19th-century artworks. Afternoon tea is served in the crisp, yellow Withdrawing Room, while the French menu at the new Céleste restaurant is the work of Paris's Michelin three-star chef Eric Frechon. Unchanged, thankfully, is the Lanesborough's stellar team of tuxedoed butlers, who remain at guests' service to arrange everything from a bubble bath to a trip to Buckingham Palace in the hotel's Rolls-Royce Phantom.

—JACKIE CARADONIO

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SWEET SANCTUARY ♦ After completing a three-month renovation in August, the **Four Seasons Resort Mauritius at Anahita** (fourseasons.com) debuted its Sanctuary Collection, a group of six one-bedroom villas plus one three-bedroom Presidential Villa. Each new accommodation features an infinity-edge pool, a private terrace, and panoramic views of the Indian Ocean or one of the resort's secluded beaches.

PARADISE FOUND ♦ The Seychelles' famed **Frigate Island Private** (frigate.com) emerged from a makeover in June, bringing a contemporary new look to its 16 villas with African-hardwood interiors and renovated pool decks. The private-island resort, which has joined the Oetker Collection, also unveiled an updated marina, beach bar, and yacht club.

THAI HIGH ♦ In September, Thailand's **Aleenta Phuket Resort & Spa** (aleenta.com) completed a yearlong renovation that added 34 new pool villas set among the resort's gardens. Each villa includes an expansive private terrace with a 24-foot swimming pool and a hot tub.

—JANE BROUGHTON

CLEANING HOUSE

Cape Town's historic **Ellerman House** (ellermanhouse.co.za) looks better than ever after an estate-wide renovation. Reopened in May, the Edwardian manse perched above Bantry Bay matches its idyllic environs with 11 sleek guest rooms outfitted with textured wallpapers, brass and gold fixtures, and local artwork. The Relais & Châteaux property's public areas also received updates, from a sea-inspired style in the spa to a bright new color palette in the library.



Unaltered, however, are the estate's two villas, its wine gallery (which debuted in 2013 with a collection of 7,500 South African wines), and its views over the Atlantic coastline.

—SARAH KHAN

Dior

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CELLAR NOTES

Vine Future

PRESERVATION OF THE past and pursuit of progress are not mutually exclusive goals. About 25 years ago, Bill Harlan—founder and proprietor of Napa Valley's Harlan Estate—laid eyes on a parcel of land situated in the mountains above Oakville, Calif., not far from his flagship property. A former carriage road that once connected Napa Valley with Sonoma's Mission San Francisco Solano runs through this rugged terrain, which in the 19th century supported a mining concern and later, during Prohibition, a bootlegging enterprise headquartered in a shack that still tilts among the sprawling oaks. When Harlan first discovered these 840 acres, he was intrigued by their viticultural potential, but not until 2008 did this tract become available. Although the previous owner planted vines, which are currently producing, Harlan and his team began clearing and replanting the slopes, all the while respecting the locale's historic points and natural beauty.

Promontory, as Harlan named his new venture, differs from the vintner's other labels in that its winery—located a short distance from the vineyard site—will include a state-of-the-art tasting room. Presently under construction, this facility will be open by appointment to members, as well as the public, who can taste and pair the wines while admiring the spectacular vistas. One of the first vintages these pilgrims will likely sample, the **Promontory 2009 Napa Valley** (promontoryestate.com, from \$400), reflects aspects of Harlan Estate's signature style: powerful structure, pleasantly restrained ripeness, and earthy mineral elements. Black cherry, black raspberry, and peony on the nose precede a range of flavors: nutmeg, cocoa, cola, leather, and graphite. Harlan has indicated that this wine is made both for and by the next generation of wine lovers—as the involvement of his son Will in the project attests. If so, those budding enthusiasts will certainly drink well. —BRETT ANDERSON



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Smoke, Not Fire



CASTILLO DE CANENA'S **Cold-Smoked Arbequina Olive Oil** (castillodecanena.com) proves that where there's smoke, there's flavor. This family-owned business, which has operated in Spain's Andalusia region since 1780, infuses its sensational Arbequina olive oil over smoldering oak, birch, and beech woods for 6 hours. The oil takes on a subtly smoky aroma and flavor that mingles nicely with the Arbequina's natural peppery spiciness—a quality that earned this extra-virgin elixir the award for best oil at the competitive Specialty Food Show in New York City this summer. Best used to finish a dish, the oil would be superb drizzled over roasted branzino, creamy burrata, or butternut-squash bisque. Still, to appreciate its nuances in their purest form, simply dip good bread into a saucerful. A 250 mL (8.4-ounce) bottle sells for \$35 at such specialty retailers as Murray's Cheese (murrayscheese.com).

—REGINA SCHRAMBLING



Appetite for Art

SERIOUS RESTAURANTS have become de rigueur for leading art museums, and two of this year's powerhouse museum debuts are no exception.

The new Broad contemporary art museum, which was scheduled to open in Los Angeles in September, includes **Otium** (otiumla.com), an adjacent 200-seat restaurant helmed by chef Timothy Hollingsworth, a French Laundry alum. Many dishes are cooked over a live fire, and others are served family style.

At the Whitney Museum of American Art in New York City, which opened in May, the restaurateur Danny Meyer created **Untitled**. Chef Michael Anthony, who has run the kitchen at Gramercy Tavern for nearly a decade, has created a menu filled with seasonal dishes such as whole charred leeks with tangerine (shown). —LANEE LEE

BLENDED APPARITIONS

MANY WHISKY CONNOISSEURS seek out single malts produced by now defunct Scottish distilleries, endeavoring to find rarities of exceptional quality. In 2014, William Grant & Sons capitalized on this predilection by launching Rare Cask Reserves, a venture spearheaded by master blender Brian Kinsman that bottles and blends the company's stock of mature whiskies sourced from bygone distilleries. The most recent offering, **Rare Cask Reserves Ghosted Reserve 26 Year Old** (williamgrant.com, \$400), is a blend of malted whiskies from two shuttered distilleries: Inverleven, which operated from 1938 to 1991, and Ladyburn, which operated from 1963 to 1975. Aged in oak casks, the whisky imparts sweetness on the nose and the palate. The blend also marries fruity and floral notes from the Inverleven with the Ladyburn's great depth of flavor. Rare Cask Reserves produced 4,100 bottles of the spirit; 2,000 were recently released in the United States. —SHAUN TOLSON 



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Best Foot Forward

WITH A NEW FLAGSHIP STORE AND ENHANCED SERVICES, A VENERABLE SHOEMAKER STEPS UP ITS GAME.

NEW BOND STREET'S boutiques did not lack for foot traffic on a particular summer day earlier this year, but perhaps no shop on London's famed thoroughfare was as lively that afternoon as Bally. Inside, on the store's second level, clients gathered around as a master craftsman used various cloths to apply dye to men's leather shoes. He was layering and achieving different textures in the way that an artist puts paint to canvas. It was a



Bally's expanded offerings combine classic style with unexpected finishes and colors. Below: The brand's London flagship.

special one-time event, a chance for patrons to see firsthand the company's capabilities, and so customers continued to stroll in as the artisan worked before his rapt audience. Some considered acquiring new customized pairs, selecting bespoke touches—finishes and hand-painted symbols—in high-voltage hues, including purples and greens. The details delighted, and quite possibly surprised, the crowd.

Contemporary and unconventional are not what one expects to find at Bally, the 164-year-old Swiss brand known for traditional men's shoes. But the company's expanded offerings and recently unveiled stores—among them the London flagship, which debuted last fall, not far from the New Bond Street shop opened by Bally back in 1882—are challenging that preconception. "Our job isn't to reinvent the brand," says CEO Frédéric de Narp, "but to help people rediscover it."

Ripe for that rediscovery are more options in the footwear and accessories realms, such as stylish city boots, sporty briefcases and multipurpose totes, and even a small



collection of men's and women's ready-to-wear. On the services side, customers are likely to have an experience that goes beyond buying a pair of shoes. At the London shop, which was designed by the British firm David Chipperfield Architects, clients can relax on leather club chairs

or couches on the main level, amid sleek, lattice-like wood walls and artful shoe displays, as they contemplate the choices for made-to-measure shoes or have their footwear colored, waterproofed, or shined.

Such artisan touches are ingrained in Bally's heritage. Carl Franz Bally founded the brand in his home's basement in 1851 with the aim of producing shoes by hand from leather of the highest caliber. More than a shoemaker, he was a footwear pioneer: In 1870, his company introduced the Goodyear machine—the welt-stitching device invented in the States by Charles Goodyear Jr.—to Europe. He integrated the equipment into Bally's processes in 1896, and by the end of the decade he had created boots well suited for hiking and winter pursuits. Examples of the company's creations—more than 35,000 pairs of shoes dating back to the late 19th century—are shelved chronologically at the brand's archives in Schönenwerd, Switzerland. Included in that impressive assemblage are hiking boots in the style that Bally originally created for Tenzing Norgay to wear on his history-making climb of Mount Everest, with Sir Edmund Hillary, in 1953.

Today, the historically traditional brand is in step with a new generation of discerning clients who appreciate Bally's tried-and-true techniques and consistent quality but want more style and customization. Fresh and innovative designs such as the Scribe Novo Light—footwear with what de Narp says is the lightest Goodyear construction ever made—fit that bill. "It appears like the perfect dress shoe," he notes, "but it has the comfort and grip of a sporty shoe with its rubber sole." About a year in development, the handmade Scribe (\$1,195 to \$9,550 per pair) is a variation on the model designed in 1951 by Bally's grandson Max. It is part of a made-to-order program that allows for 333 combinations of styles, soles, colors, and skins. Also new from the company are sneakers and hiking boots that may not endure an epic trek in the mountains but promise to make a stylish statement on New Bond Street and beyond.

—JILL NEWMAN

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Time Honored

A CAREFULLY THOUGHT-OUT TOURBILLON REFLECTS THE 18TH-CENTURY LEGACY OF FERDINAND BERTHOUD.

I GOT TO KNOW who Ferdinand Berthoud was through my grandfather's pocket-watch collection," recalls Karl-Friedrich Scheufele, a copresident of Chopard. "The more I read about him, the more I admired what he did." In honor of the 18th-century horologist, Scheufele—who has built up his own small collection of Berthoud timepieces over the years—is launching a limited production of contemporary watches under Ferdinand Berthoud's moniker. Although Berthoud

figures as a brand within the Chopard group, these watches are assembled at a separate company facility in Fleurier, Switzerland, with its own staff, mechanical technology, and design codes.

Like many students of watchmaking history, Scheufele came to recognize Berthoud's contributions to the craft by poring through his extensive writings and analyzing the refinements the watchmaker made to marine chronometers—the most exacting form of timekeeping in his day. Yet Berthoud's

legacy, which is rooted in academic contributions, technical improvements, and innovative mechanisms, is not easy to represent in a modern-day timepiece. "I don't really like the idea of historical reproductions," Scheufele says, "but at the same time, I wanted to avoid modern designs, like Geneva stripes, that are so familiar."

The decision to blend historical and modern details is clearly manifested in the FB 1, the brand's debut tourbillon. A 1777 Berthoud marine clock in Scheufele's collection inspired many elements of the timepiece, including the pillared movement architecture and the chain-and-fusee



constant-force mechanism. Marine chronometry, in fact, informs nearly every aspect of the FB 1, which sports a meticulously fabricated balance wheel and hair-spring, as well as an independent seconds display—features that traditionally improve a device's precision. Still, Scheufele and his team adopted other components—such as a suspended fusee and a power-reserve mechanism inspired by those of the English watchmaker George Daniels—primarily because of their horological interest. The model's external design reflects a similar blend of vintage and contemporary motifs: Modern sapphire side-view ports with clean lines, for instance, augment a stark octagonal shape intended to mirror a marine chronometer box.

If the new FB 1 is a product of Scheufele's eclectic taste in watchmaking, its varied characteristics also parallel the multifaceted career of Berthoud himself. "Ferdinand Berthoud was not only a watchmaker but a man of science," says Scheufele. "I wanted to create something that reflects his place in history." —JAMES D. MALCOLMSON

Ferdinand Berthoud, ferdinandberthoud.ch

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Lightweight Class

ALFA ROMEO'S 4C SPIDER IS A FEISTY LITTLE ROADSTER.

IT HAS BEEN SAID that in 1968, no production car could cover a kilometer faster than the V-8-powered Alfa Romeo 33 Stradale—not even the Lamborghini Miura or the Ferrari Daytona, each of which was equipped with a V-12 engine. Alfa Romeo engineers understood that speed is a function of weight as well as engine power, and with its tubular aluminum frame and aluminum body panels, the 33 Stradale weighed less than 1,600 pounds, making it far lighter than its higher-powered contemporaries.

The same principle of lower power and lesser weight guided the design of Alfa Romeo's new 4C Spider—the convertible

counterpart to the 4C Coupe, which was a *Robb Report* Best of the Best honoree this year. The mid-engine two-seater features lightweight construction, an efficient power train, and plenty of flair. Like the coupe, the 4C Spider is equipped with a 1.75-liter turbocharged 4-cylinder that produces 237 hp and 258 ft lbs of torque. The specs are modest, but the 4C Spider weighs only 2,487 pounds, largely because its monocoque tub and body panels are made of carbon fiber.

Alfa Romeo compares the 4C Spider to the Porsche Boxster—the Boxster's power-to-weight ratio is slightly better—but it is more reminiscent of the Lotus Elise, a small 4-cylinder sports car that, although rough

around the edges, is a pleasure to drive because of its perfectly balanced chassis and dialed-in handling.

On coastal roads in Central California, the 4C Spider's go-kart-like handling made it easy to dart around curves, and the engine provided enough power to pass rubbernecking tourists. Fitted with the optional race exhaust, the roadster emitted a cantankerous cackle at full throttle. The mechanical steering enables the driver to feel connected to the road, and it is so direct that the car tends to follow every contour in the pavement. The ride is firm but not overly stiff.

On the track at the Laguna Seca raceway, the 4C Spider handled even the most demanding turns with only a little wiggle from the rear end. The selectable driving modes change the throttle response, shift points, and stability-control threshold, but the steering and suspension remain fixed. The Dynamic mode shifts the gears at high revs and wrings the most out of the 4-cylinder engine. Race mode maintains all the parameters of Dynamic mode, but it turns off the dynamic stability control (although the system will engage automatically in extreme circumstances).

Alfa Romeo's 6-speed, twin-clutch transmission is so good that drivers will not miss the absence of a manual-transmission option. The shifts are quick and arrive at just the right time. The brakes are superb: They delivered a firm bite on the road, and after several laps at Laguna Seca, they did not show any fade.

Alfa Romeo offers a choice of seven exterior colors, including a canary-yellow Giallo Prototipo that is exclusive to the 4C Spider. The fabric top is standard; a carbon-fiber hard top is a \$3,500 option. The cabin features leather sport seats and is available in six color schemes, including black with red or yellow stitching.

In addition to its speed, the 33 Stradale was distinguished by its high price; it was the most expensive car on the market in its time. The 4C Spider, however, with a starting price of just under \$64,000, costs far less than any other carbon-fiber-bodied sports car. —LAURA BURSTEIN

Alfa Romeo, alfaromeo.com

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Making History

THE METROPOLITAN MUSEUM OF ART
TAKES A RARE TRIP TO THE AUCTION BLOCK.

THE METROPOLITAN Museum of Art has long transported visitors through time and space, sending them to ancient Egypt, medieval Europe, and the Roman Empire in a single day. This month, the New York institution will offer the rare opportunity to own a

piece of the history displayed in its famed galleries with an unprecedented auction of English furniture, porcelain, and silver.

Featuring more than 200 lots, the sale—Property of the Metropolitan Museum of Art: American Collecting in the English Tradition—will take place October 27 at

Christie's New York. Many of the pieces, which come from the Met's expansive collection of European sculpture and decorative arts, have remained secreted away in storage for several decades, never before seen by the general public.

"This is like opening a closed box for the first time in a century," says Melissa Gagen, a specialist of decorative arts at Christie's. "A lot of these pieces have stayed untouched in the Met's warehouse for as many as 100 years. They've never been on the market before, and they've never been devalued by renovation or restoration. It's a rare opportunity and a real event."

Ranging from the 16th to the 19th centuries and encompassing a broad spectrum of styles, the items for auction possess an astounding collective provenance. Highlights include an 18th-century mahogany desk (pictured, estimated at \$40,000 to \$60,000) reputed to have belonged to the Duke of Wellington, and a gilt mirror bearing the crest of Lyons (pictured, estimated at \$30,000 to \$50,000) that is believed to have belonged to an ancestor of Queen Elizabeth. The assortment also features pieces donated to the Met by some of the greatest collectors of the 20th century, including Percival D. Griffiths, whose collection, according to Gagen, continues to serve as a benchmark for aficionados of British craftsmanship today.

Christie's expects to bring in more than \$1.5 million with the sale, and a second auction is slated for December. (Proceeds will fund a forthcoming renovation of the museum's Annie Laurie Aitken and Heathcote Galleries, as well as new acquisitions of fine British decorative arts.) Given the story behind the collection, Gagen anticipates a diverse assemblage of bidders, from known collectors to first-time buyers. "A lot of people will be enchanted by the history of these pieces—not only their past with the museum, but also where they came from before that," she says. "And it's a truly rare opportunity to be able to bring pieces like these into your home, and live with them and appreciate them as they were originally intended." —JACKIE CARADONIO

Christie's, christies.com



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◆
Inconspicuous settings
keep the focus on the
stones in Messika's Swan
ring (left) and Maya
cuff (far left).
◆

Diamonds in the Buff

VALÉRIE MESSIKA'S JEWELRY DESIGNS LAY
BARE THE GEMSTONES' BEAUTY.

THE DIAMONDS in Valérie Messika's imaginative jewelry designs appear to float, with no obvious metal settings to detract from their pure sparkle. "Diamonds are already a creation; I'm only here to put [them] on the skin of a woman," says Messika. The 39-year-old Parisian jeweler herself dons layers of diamond bracelets, rings, and necklaces comfortably, with a casual elegance, and it makes sense that she would wear them with ease: She was a child when she acquired her adoration for such stones from her father, the long-established diamond dealer André Messika. Today, her signature light and airy creations, including the Maya cuff and Swan ring (shown), are well known in the world of high jewelry.

In contrast to those minimalist works, Messika has fashioned a series of 37 more-lavish diamond designs in honor of her 10th anniversary in business this year. Many of these pieces were unveiled in her

elegant boutique on Paris's Rue Saint-Honoré this summer, along with special designs from the Messika Private Collection, such as a diamond collar with two enormous orange-brown pear-shaped diamond drops—37.5 carats each—that can be worn as earrings. The piece is especially significant: Messika's father, who started learning the art of diamond cutting five years ago, cut the stones himself.

Although André's masterful handwork is behind some of his daughter's new pieces, her design approach remains her own. Messika eschews traditional prong settings, favoring instead the same less-is-more look (the anniversary examples notwithstanding) that has characterized her brand from its early days, when she debuted Skinny bracelets and necklaces featuring diamonds on a flexible wire. "I try to make the metal settings disappear," she says. "And the result is what appears like a diamond tattoo." To develop new ways of setting the diamonds,

Messika opened her own in-house workshop at her Paris headquarters this past spring, enabling her to collaborate more closely with her team of master jewelers. "I'm always pushing the craftsmen to use less metal," she says, "and it requires a lot of experimentation to make these new designs."

She also seeks inspiration in her surroundings. Her minimalist style is influenced, she says, by haute couture, such as Yves Saint Laurent's pure, clean silhouettes; contemporary art; and Parisian street life. So several days each month, she rides off on her scooter and takes photos of the Parisian community and its stylish women. Those images, pegged to her bulletin board, remind her of why she creates and for whom. "I like strong, independent women," says Messika, "and that spirit and style motivates me and my jewelry."

—JILL NEWMAN

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Despite (or because of) a challenging season for growers in Champagne, Dom Pérignon's Vintage 2005 is a satisfying pour.

Sparkling Spartan

DOM PÉRIGNON UNLEASHES A WARRIOR WINE WITH THE 2005 VINTAGE.

EARLIER THIS YEAR, on a crisp spring evening in Barcelona, an eager and thirsty crowd assembled outside the Catalan capital's Palo Alto Market, a hefty former factory wrapped in the bright pinks and purples of climbing bougainvillea. Just after the last drops of daylight had slipped away, the industrial structure's heavy doors swung open, allowing the patrons, sober and silent, to file inside.

Darkness and several dozen mirrored stands awaited, each topped with a bottle of Dom Pérignon and a single glass. After each guest claimed a lectern, a series of scalloped partitions descended from the ceiling to an ethereal soundtrack. With no distractions or further instruction, the patrons, isolated within their shimmering private chambers, had little more to do than pour themselves glasses of the new 2005 vintage.

Despite Dom Pérignon's confident unveiling, the Champagne house's new vintage comes from a year of notorious difficulties. An unusually hot season punctuated by fits of late rain and further complicated by the presence of *Botrytis cinerea* (gray rot) led many growers in Champagne to abandon the 2005 vintage altogether. These hurdles, however, did not deter Richard Geoffroy, Dom Pérignon's *chef de cave*, from creating the house's most distinct—and limited—wine in decades. “It's different from anything we've ever done in the past,” Geoffroy says. “What we have created here should be placed alongside vintages like 1947 and 1976.”

Indeed, Dom Pérignon's newest release represents a herculean example of lemons-to-lemonade. Priced from \$160 per bottle, the vintage comprises 60 percent Chardonnay—the greatest proportion of white grapes ever used by the house in its 347-year history. The blend plays on contrasts: fragile and fruity at first, then powerful with strong hints of minerality and spice on the palate. “This wine is a great case of a seamless transition from front to finish,” Geoffroy says. “It has a way of transitioning from a velvet glove to an iron fist.”

When the scalloped walls rose on Dom Pérignon's guests, the crowd, no longer silent, erupted in applause. The evening continued with a multicourse meal prepared by Ferran Adrià—the first time the Spanish master donned his chef's uniform since shuttering El Bulli in 2011. As if to highlight the importance of the vintage, each course consisted of small bites only, ensuring that, as Adrià put it, “the wine is the center of the universe, and the bites are the supplement.” (Adrià's “snacks” menu is also available for a limited time at a handful of restaurants, including Le Bernardin and Daniel.)

As the night wound down, Geoffroy and Adrià embraced, and, for a moment, Geoffroy appeared wistful. “Years and years ago, I would not have declared 2005,” he said. “But that would have been a failure. This vintage is a warrior.”

—JACKIE CARADONIO

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Back and Forth

NAT SHERMAN'S LATEST RELEASE CELEBRATES THE BRAND'S PAST AND POINTS TO ITS FUTURE.

MICHAEL HERKLOTS leans back in a chair at the Nat Sherman Townhouse in Manhattan and takes a long, easy puff from one of the brand's new 85th Anniversary cigars. Exhaling slowly, he taps the ash and smiles. "It's a killer cigar," he says.

In a few hours, this building—the company's flagship store—will be bustling with guests invited to celebrate the launch of the 85th Anniversary. Nat Sherman, a family-owned business that was founded in 1930 in Manhattan, is producing only 25,000 examples and offering them in boxes of 10 for \$190.

As he smokes the 6½ × 54 cigar, Herklots—the company's vice president of retail and

brand development—describes its composition: Nicaraguan binder and filler tobaccos and a Dominican wrapper. "That combination is very unique," he says, explaining that the wrapper takes the edge off the Nicaraguan tobaccos. "Typically [Nicaraguan] cigars are pretty full-bodied, aggressive, and strong. This is full-bodied and rich, but it still has balance."

According to Herklots, the 85th Anniversary exemplifies the brand's goal of creating cigars that offer new flavors and new experiences for smokers. "We're very much in the business of making cigars that stand out, that are unique, that don't taste like other things that are already being sold on the market," he says.

Bill Sherman, one of the company's executive vice presidents and a grandson of its namesake and founder, says the release of the 85th Anniversary enables Nat Sherman to simultaneously promote its history and preview its future. "It's important for people to realize that we've been around for that long," he says. "It's a time to respect and look back and appreciate the values, the ethos, and everything that has remained the same for 85 years, but also an opportunity for us to express where we're going."

Nat Sherman began as a tobacco retail store on Broadway in Manhattan's Garment District. (The Townhouse, which opened in 2007, is located at the corner of 42nd Street and Fifth Avenue and is one of the few New York City establishments with a smoking license.) According to company lore, in the 1930s the store was a gathering spot for executives from the garment and entertainment industries, show-business celebrities, and gangsters. This last group of customers considered Nat Sherman neutral territory, where rivals could set aside quarrels while sampling the store's offerings. By the end of the decade, the company was using U.S. and Cuban tobaccos to produce the first Nat Sherman-branded cigars, in Tampa, Fla.

Last year, Nat Sherman released the limited-edition Joel Sherman 75th Celebration, which commemorated the 75th birthday of the founder's son, who is now the family's patriarch and the brand's CEO. Herklots describes that cigar as "elegant, sophisticated, and creamy." He says smokers familiar with the 75th Celebration should be prepared for a much different experience when they light up the brand's latest limited-edition offering. "The 85th Anniversary is everything the 75th is not," he says. "If the 75th is very retrospective in honoring 75 years, the 85th celebrates 85 years, but it also represents a sort of jumping-off point for what's to come. A 6½ × 54 Nicaraguan-heavy blend that is still balanced and sophisticated could not be more relevant, not just for the industry and for our customers, but for where we are right now in 2015."

—SHAUN TOLSON

Nat Sherman, natsherman.com



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The Lodge at Sea Island Golf Club's new cryotherapy treatment promises a bevy of healthful benefits, especially for golfers and other athletes.
❖

The Big Chill

GEORGIA'S SEA ISLAND RESORT SERVES UP A SUBZERO REMEDY.

“BE SURE YOU are completely dry prior to entering the cryotherapy chamber,” says Barbara, a steely technician at the Lodge at Sea Island’s Performance Therapy Center. “Any moisture on the skin will most certainly cause frostbite.”

I am seated at a lovely china-laden table set for high tea in the ladies’ drawing room at Georgia’s famous resort, yet I am hardly relaxed. Barbara’s casual mention of frostbite has me focused less on how I take my English breakfast tea and more on the misery I am about to experience. Unaware of my anxiety, Barbara continues with her foreboding preamble: No metal below the neck. Your legs will likely go numb. Fainting is entirely possible.

However intimidating, Barbara’s introduction to cryotherapy is a must. After all, the treatment consists of being submerged from the neck down in a chamber of nitrogen-iced air that reaches the punishingly cold temperature of –264 degrees Fahrenheit. But the process, which lasts just 3 minutes,

promises a bevy of healthful benefits: Proponents assert that a single treatment can burn up to 800 calories, as well as improve sleep, boost the immune system, reduce inflammation, and hasten injury recovery.

Cryotherapy was developed in the 1970s by a Japanese doctor who created a freezing chamber as a means for treating rheumatoid arthritis. Over the last several decades, the therapy has been employed to alleviate everything from muscle tension to poor circulation. More recently it has emerged as a nationwide trend, heralded by everyone from weekend warriors to professional athletes, including LeBron James, as a means of accelerating muscle recovery. In March, Sea Island became the first hospitality property in the United States to offer cryotherapy programs (which are priced from \$60 per 3-minute session).

“Cryotherapy is basically the next-level ice bath for athletes,” says Ella Stimpson, the Performance Therapy Center’s director of spa. “But I find it also brings incredible mental clarity.” She claims that the therapy

is especially effective for golfers, both before and after a round.

Once suitably disrobed—and, I hope, bone-dry—I follow Barbara to the small room that houses Sea Island’s cryochamber, where the technician procures a pair of thick wooly socks and rubber boots to protect my feet. I step into the standing-only chamber, and the frigid breeze begins to blow, tipping my fight-or-flight response and sending my heart into palpitations. The chill takes my breath away, requiring all of my attention to focus on the simple action of breathing in and out.

When my 3 minutes of frigid suffering are up, I exit the chamber to find my legs are indeed numb. Still, I am proud—elated even—to have powered through the process. The treatment’s boost to my ego continues the next day, when, at the Sea Island Golf Club, I shoot the round of my life.

—MEGAN NOLAN VAN REESEMA

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Game Shapes

GAIL FOLWELL'S SCULPTURES CONVEY
THE SENSATIONS OF SPORTS.

GAIL FOLWELL recalls the time in 2001 when a Canadian hockey player viewed her first sports-themed art piece, a 1999 bronze that she cheekily dubbed *Pas de Deux*. He could not contain himself, she says. “He was almost dancing around the thing.” The sculpture depicts two hockey players slamming into each other on the ice, limbs and sticks playing every which way. “‘That’s it, that’s it!’ he told me,” Folwell says. “‘How do you make it look like what it feels like?’”

“That’s the reaction I love,” she continues. “It’s not about who it is, or what it looks like. It’s about what it feels like. That’s what resonates.”

Folwell had a successful career as a graphic artist before taking a sculpture class in 1995 and experiencing an epiphany. “I had ideas that made me want to sculpt all the time,” she says. “My mind exploded with all sorts of things that I wanted to manifest.”

She typically has at least five pieces in

various stages of progress in her Boulder, Colo., studio. Some are private commissions, some are public; others that she makes for herself will become limited editions. Only about half of her works are sports related, and she says they are unusual in that they depict the action of the games instead of specific players. “Most sports sculptures are portraits. They’re not about the sport. They’re about somebody,” she says. “That’s lovely, but I do stuff about the sport. That really seems to click with a lot of men. They see me and say, ‘A girl did that?’”

In early August, prior to the NFL’s annual Hall of Fame preseason game in Canton, Ohio, Folwell’s monumental bronze *The NFL Draft, 1936* was unveiled at the Pro Football Hall of Fame. She chose the subject—the NFL’s first-ever draft—from a list of the 11 greatest moments in football history compiled by the Hall of Fame. The sculpture shows a five-member, 7-foot-tall offensive line hunched in position

around a man wearing a suit and fedora. That figure represents Bert Bell: the creator of the draft, the founder and original owner of the Philadelphia Eagles, and, later, the commissioner of the NFL. The first draft came at a time when the NFL was a struggling, second-tier league. The draft brought stability to the league by giving the weaker teams a first chance at signing the better players. “Everybody was trying to make it work for the common interest,” Folwell says. “It’s different now, but that resonated with me: the suits and the sports on the same team. That’s why the piece is the way it is.”

She has produced several limited-edition maquettes based on the bronze, such as a 14-by-10-by-14-inch version of a single player, and she plans to create other pieces, which might include a full-size example of any combination of the players. The limited editions are available through Claggett/Rey



Gallery in Vail, Colo., and Aerena Galleries and Gardens, which has three locations in Northern California’s Napa Valley.

At the same time that Folwell was finishing the football statue, she embarked on a new project, a private commission to depict a friend’s dog. Folwell says shifting her focus from guards and tackles to a canine has not been as difficult as it might seem. “It’s a matter of muscle, whether it’s human or not,” she says. Folwell is basing the sculpture on a photo of the dog pouncing. “It’s really not about a literal portrait of him,” she says. “It’s about his energy.”

—SHEILA GIBSON STOODLEY

Aerena Galleries and Gardens,
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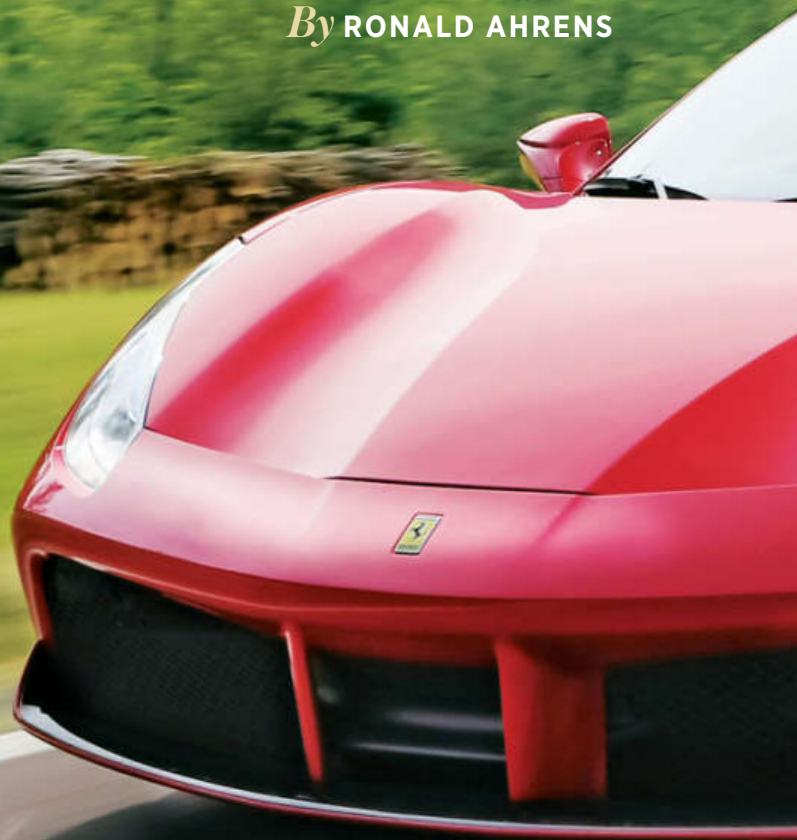
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CHARGING *Onward*

Driving the new **FERRARI 488 GTB** on the company's test track and through the countryside outside Maranello shows there is no turning back from the car's turbo-enhanced V-8.

By RONALD AHRENS







The 488 GTB replaces the 458 series and becomes the second turbocharged V-8 model in the Ferrari lineup, joining the California T.

THE BRIDGE AT FIORANO, Ferrari's 1.9-mile test track near Maranello, Italy, will reveal a car's character. The figure-eight circuit rises to a crest, dips, and rises again at the bridge, which spans the crossover point. Before this second crest, you ease into the brakes to keep the car's nose down, then press hard on the pedal before entering a 90-degree right-hander. If the car has any flaws, they will manifest here.

The new Ferrari 488 GTB, which is equipped with the latest adaptive suspension technology, was unflappable on this and every other section of the track. It also remained



Engineers focused on speed and sound. They labored to tune the exhaust note without resorting to the use of a sound synthesizer. As heard on the track, the note was raw and threatening.



composed on the highways that run through the verdant countryside outside Maranello, where, on this early-June day, the air was redolent of honeysuckle and the first cuttings of hay were drying in the fields.

Powered by a new twin-turbocharged engine—which, after the California T's launch last year, makes it only the second turbocharged Ferrari road car since the F40 of the late 1980s—the 488 GTB proved worthy of replacing the 458 series and extending Ferrari's tradition of building brilliant mid-engine V-8 berlinettas—the name the

marque has used since the 1950s for its sport coupes. The 488 GTB, which officially debuted in March at the Geneva International Motor Show, is priced at about \$245,000. Deliveries are expected to begin by the end of October. (Like the original Ferraris and its immediate predecessor, the 488 GTB takes the numerical portion of its name from the quotient of the engine's displacement—3,902 cc—divided by the number of cylinders.)

Ferrari introduced the first GTB model, the 308, in 1975 (along with the 308 GTS spider), and with it came an onslaught of V-8 power. Since then the company has been producing ever more sophisticated and potent grand-tourer berlinettas and spiders, leading to the 488 GTB. (A spider version is expected to arrive next year.) “We wanted top of the segment in terms of acceleration,” said Ferrari's development director, Matteo Turconi, during the test-drive event in Maranello. “We worked on developing the aerodynamics and chassis dynamics to put all this power on the ground in a safe way, in an emotional way.”

The new GTB's engine uses direct fuel injection—in addition to turbochargers and intercoolers—to generate 661 hp and 561 ft lbs of torque. Compared to the 458 Speciale's larger, normally aspirated 4.5-liter V-8, these figures represent a 16 percent increase in horsepower and a 41 percent jump in torque. The engine is paired with a 7-speed dual-clutch transmission, which automatically downshifted through the gears and settled into second at the point where Fiorano's longest straightaway ends. The power train enables a blinding 3-second dash from zero to 62 mph, and in only 8.3 seconds the car reaches 124 mph.

Ferrari engineers focused on speed and sound. They labored to tune the 488 GTB's exhaust note without resorting to the use of a sound synthesizer. As heard on the track, the note was raw and threatening; the hoarseness was typical of engines, like this one, with a flat-plane crankshaft.

Engine development presented many challenges to the engineers. First among them was finding a way to fit the turbochargers alongside each of the V-8's cylinder banks. The solution was to design the rear section of the chassis



so that the engine sits 5 mm lower than it did on the 458 models. The list of new parts for the engine is long: a lightweight crankshaft, redesigned pistons and connecting rods, cylinder heads with reduced thickness near the combustion chambers, an intake plenum with unequal-length runners, and exhaust runners tuned for what Turconi called “the sharp, loud, unmistakable Ferrari sound.”

The redline of the new engine is 8,000 rpm (compared to 9,000 for the 458’s engine). With the generous torque curve, throttle response is instantaneous. In fact, when the *manettino*—the “little hand”

driving-mode selector on a Ferrari steering wheel—is set to race mode, as it was at Fiorano, you have to be judicious with the accelerator or else the car will jump like a beast.

Taking the car away from the track for a drive through the countryside gave the locals their first look at the Rosso Corsa Metallizzato wonder. Most onlookers recognized it as a Ferrari, though the company says that

85 percent of the car is new, with only the roof remaining unchanged from the 458 series.

The new body reflects an emphasis on aerodynamic efficiency. Ferrari claims that compared to the 458, the new car benefits from slightly less drag and 50 percent greater downforce. The brand removed most of the active aerodynamic features that distinguished the 458, though the computer-governed variable flaps on the rear diffuser remain in place. The so-called aero pillar dominating the 488’s front end is augmented by a double spoiler that has been adopted and adapted from Ferrari’s Formula 1 cars. The spoiler’s upper element directs air to the radiators, while the lower one works in concert with the under-tray to generate downforce. The rear spoiler inducts air through openings at the base of the rear glass and directs it to exit points at the rear bumper. Deep indentations along the sides of the car feed air into the intercoolers.

“We want to quote from history,” said Flavio Manzoni, Ferrari’s head designer, in reference to the side openings, which resemble those on the 360 and the F430, V-8 models from the last decade. “Despite that, we want a modern, futuristic shape.” The 488 GTB certainly presented a visual



The key fob enables the red steering-wheel-mounted start/stop button to ignite the 661 hp engine.



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The 488 GTB's design is more aerodynamic than that of its predecessor, enabling the car to benefit from less drag and greater downforce.



Throttle response is instantaneous. In fact, when the selector is set to race mode, you have to be judicious with the accelerator or else the car will jump like a beast.

contrast to the centuries-old campaniles and other structures in the villages of the Emilia-Romagna countryside.

Along a byway between villages, the car, set in sport mode, cruised in sixth gear as the road rose and fell. A bit of acceleration did not require downshifting because of the available torque and the revised gear ratios. The interior was sufficiently quiet for a car with a top speed of 205 mph, and visibility was good even when backing up.



The cockpit's ergonomics will help drivers forget all the futzing and fiddling that older Ferraris required. The leather-upholstered seats fit just right, the steering was light but precise, and the automatic climate control worked like magic on a muggy day. Another attractive feature is the passenger-side instrument display—showing gear position, engine rpm, and road speed—which was adopted from the Ferrari FF and the F12 Berlinetta.

Options for the 488 GTB include interior and exterior carbon-fiber trim, forged 20-inch alloy wheels, a telemetry system for analyzing track-performance data, and a 12-speaker, 1,280-watt sound system. In addition to Rosso Corsa Metallizzato, Ferrari offers 15 standard and 15 optional exterior colors.

Ferrari expects to build 7,000 examples of the 488 GTB over the next four years. Considering the attributes it displayed at Fiorano and off the track, the car may have taken the brand through a crossover point where there is no turning back from turbocharging. **R**

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WHO WILL BE THE NEXT *Culinary Master?*

Robb Report is pleased to announce the fourth annual Culinary Masters Competition and this year's panel of celebrated master chefs and their nominees. Each master chef—John Besh, Curtis Duffy, Christopher Kostow, Barbara Lynch, Norman Van Aken, and Michael White—represents a region across the United States and has nominated an up-and-coming chef doing groundbreaking work in the style of that region.

These emerging culinary artists—Justin Devillier, Lee Wolen, Kim Floresca and Daniel Ryan, Patrick Campbell, Phil Bryant, and John Becker—are set to prepare a series of six competition dinners, which will be judged by an exclusive group of *Robb Report* readers and editors. All proceeds from the competition will be donated to charities chosen by the master chefs. And in January, we will share the exciting results: the winner of the competition, *Robb Report*'s New Culinary Master for 2016. ✱



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A LIST OF THE WORLD'S LEADING CONNOISSEURS

From patrons of contemporary art to curators of the best cult Cabernet Sauvignon, *Robb Report* and Wealth-X salute the 50 men and women behind the world's most prized private collections.

ON NOVEMBER 11, 2014, when an anonymous individual bid around \$24 million for a pocket watch at a Sotheby's auction in Geneva, some observers perhaps imagined the buyer to be a pampered potentate determined to prevail at any cost. Others, however, surely recognized that this price—the highest yet paid for a timepiece at auction—was insignificant compared to the rarity of the piece in question, which remains the most advanced watch made before the era of computer-assisted design.

Completed in 1932, this intricate 18-karat-gold specimen by Patek Philippe features more than →

900 parts and 24 functions, including chimes, a perpetual calendar, and a celestial map of the sky above the original owner's Fifth Avenue residence in New York. The banker Henry Graves Jr. did not commission the Henry Graves Jr. Supercomplication as an emblem of his own prestige; rather, he sought to meaningfully surpass the technical complexity of a Patek produced for a fellow enthusiast of horology. He was, in other words, a true connoisseur.

Connoisseurship—like Plato's formulation of all human behavior—has three components: desire, emotion, and knowledge. Sales such as that of the Henry Graves Jr. Supercomplication generate the kind of excitement that leads to desire, drawing new adherents into a category, notes Lynn Raynault, who is the vice president of global marketing for Wealth-X, an international research firm specializing in intelligence on the ultrahigh-net-worth demographic. "These record-breaking numbers at the very top of the market create a halo effect across the entire industry," she says. "More and more people want either to grow their collections or start one."

Emotion, of course, fuels this process: Collectors seldom enter a category purely as an investment. "Passion nearly always takes over before long," says John Reardon, international head of watches for Christie's. Yet if a passion for both the object and the quest drives most collectors, a handful of these ardent acquirers set the pace, even for their competitors on the auction floor. Knowledge is the alchemical element that transforms these individuals from mere hunters and gatherers into true authorities.

In collaboration with Wealth-X, *Robb Report* has assembled here a list of the world's 50 most influential connoisseurs of art, automobiles, jewelry, watches, wine, spirits, sports memorabilia, and Thoroughbreds. These aficionados are recognized not because they own the largest or most valuable collections (though many do), but because their appreciation and detailed understanding of their chosen subjects have earned them the deep respect of their peers and industry experts.

RobbReport.com/Robb50



François PINAULT

Art

► **FRANÇOIS PINAULT** was 30 years old the first time he set foot inside a museum. Despite his late start in the art world, the French entrepreneur soon developed a passion of rare intensity. By his 45th birthday, he had made his first auction purchase: a landscape by the French artist Paul Sérusier. Ten years later, in 1990, he joined the art scene's high rollers when he bid \$8.8 million for Piet Mondrian's *Tableau Losangique II* at Christie's. And in 1998, he eclipsed even the most serious collectors by purchasing Christie's itself.

Today Pinault's collection comprises more than 2,500 works by artists ranging from Pablo Picasso and Willem de Kooning to

Damien Hirst and Cindy Sherman. Upon retiring from Christie's in 2003, the connoisseur set his sights on creating an art institution worthy of his assemblage. In 2006 he debuted Venice's Palazzo Grassi, an 18th-century palazzo turned art museum designed by Tadao Ando; and in 2009 he created a second venue, called Punta della Dogana, in the city's former customs house. Together the two museums have welcomed more than 2.5 million visitors.

Pinault's next move in the art world will be as a patron of another sort, developing an artist-in-residency program in the French town of Lens, roughly 125 miles north of Paris. The program will welcome its first residents—the U.S. artists Melissa Dubbin and Aaron S. Davidson—this fall. —SHEILA GIBSON STOODLEY

Mahesh PATEL

SPIRITS

Mahesh Patel is the creator and host of the Universal Whisky Experience, an annual multiday event in Las Vegas that includes whisky-pairing dinners, master classes, and tastings of ultrarare single malts. The event will celebrate its sixth year in March, but Patel's passion for the spirit is much older than that. The 48-year-old Atlanta resident began collecting Scotch whisky almost three decades ago and now has close to 5,000 bottles—including whiskeys from Japan, Ireland, and the United States—that are collectively worth about \$6 million.

Patel, who was born in Uganda and grew up in England, first became interested in Scotch whisky as a teenager, when he visited the Glenfiddich distillery during a family vacation to Scotland. In his early 20s, when he had a job that required him to travel frequently, he began collecting limited-edition scotches and whiskeys sold at duty-free shops and other retailers. His

acquisitions included his first bottle of Black Bowmore 1964, a single malt that remains one of his favorites. Other standouts in his collection include Ardbeg Provenance 1974, Glenfiddich 1937, Dalmore Oculus, and Springbank 50-Year-Old. He also owns a number of pre-Prohibition bourbons produced by U.S. distilleries that long ago went out of business.

Patel's number-one rule for collecting is to acquire for enjoyment, and by that he means consumption. "You should always enjoy the product you collect," he said to *Robb Vices* in 2014, "whether it's artwork, watches, or

whiskey." He always tries to buy two bottles of a collectible scotch or whiskey—one to save and the other to drink.

In addition to running the Universal Whisky Experience, Patel operates the Whisky Concierge, a recently launched business that he describes as a lifestyle club offering members exclusive tastings and travel experiences and assistance buying and selling rare scotches and whiskeys. "I decided I needed to do something a bit more structured to share my whiskey knowledge," he said. "I think I have made a big impact to get this whiskey culture out there." —SHAUN TOLSON



Mahesh Patel (above) has nearly 5,000 bottles of rare scotches and whiskeys. Martial Raysse's *Un théâtre ad vitam* (opposite) is on display at François Pinault's Palazzo Grassi museum until November 30.

Marshall FOGEL

SPORTS MEMORABILIA



Among the prized items in Marshall Fogel's collection of baseball memorabilia is a 1953 Topps Mickey Mantle trading card (right).



Marshall Fogel played baseball when he was growing up in the 1950s and became interested in learning the game's history. In the 1980s he attended his first baseball memorabilia expo, in Chicago, and spent several thousand dollars on numerous pieces, including a 1953 Topps Mickey Mantle card in mint condition. That experience, says Fogel, "lit the match." Since then he has continued to acquire trading cards and other rarities, and today, in his 70s, Fogel owns one of the world's finest collections of baseball memorabilia. It includes Babe Ruth's handprint on a signed sheet of paper, a Sandy Koufax game-used glove, and the uniform that Joe DiMaggio wore when he hit his last home run, during the 1951 World Series. Among the more than 200 game-used bats in Fogel's collection is the one with which Lou Gehrig hit four home runs on June 3, 1932. He also owns the only known remaining Honus Wagner game-used bat, made by Louisville Slugger.

"If you're a serious collector, history is important, but condition is even more important," Fogel said in a 2013 interview with *Robb Report Collection*. "When I collected early on, I always tried to stay ahead of the game. When something started to become demanding and expensive, I moved to another subject. Today, the market's too mature for that."

Fogel advises budding collectors to diversify. "You want to collect horizontally for two reasons," he said. "One, you can cream the top; and two, you want to spread out your risk. If you're a hedge-fund guy or a financial adviser, you spread your risk. It's the same with collecting."

Fogel always loans items from his collection to the New York Yankees Museum, which is housed in Yankee Stadium. "I never played for the Yankees," he said, "but I sure ended up with my name in Yankee Stadium." —S.T.

Tiffany CHEN

Jewelry

→ It is rare for a winning bidder to forgo anonymity after propelling a high-value lot to a record at auction, but Tiffany Chen (Chen Ming-Yin) is just such an exception. The Taiwanese-born vice chair of the Hong Kong-based China Star Entertainment Ltd. revealed herself as the proud owner of a 75.36-carat brochette diamond weeks after the May 28, 2013, auction at Christie's Hong Kong. In honor of her film company, she rechristened the gemstone the Star of China.

Considered the largest and most perfect brochette diamond ever offered at auction, the stone showcases a tricky three-dimensional cut that would have been ruined by an imperfection. The raw material, fortunately, is unblemished, certified by the Gemological Institute of America as a D-color type IIa. Chen paid more than HK\$86.1 million (\$11.1 million) for the piece (which is part of a necklace), against an estimate of HK\$66.8 million to HK\$98 million (\$8.6 million to \$12.6 million), setting a world auction record for the most expensive brochette diamond.

—S.G.S.

Patricia PHELPS DE CISNEROS

Art

→ Do not call Patricia Phelps de Cisneros a collector. “I find the concept of being a ‘collector’ a bit dated,” the Venezuelan-born arts patron noted at a Frick Collection symposium last year. “When I think of just *collecting*, it’s like a sense of colonial entitlement—that the world is out there for your plucking.... And I don’t think that’s true anymore.” Rather, Cisneros and her husband, the media mogul Gustavo Cisneros, prefer to be thought of as the stewards of their eclectic trove of Latin American art.

In the 1970s the couple founded the Colección Patricia Phelps de Cisneros, based in New York City and Caracas, to educate a global audience about the diversity, sophistication, and range of Latin American art at a time when general knowledge rarely extended beyond the

Mexican painters Frida Kahlo and Diego Rivera. Today they divide their collection into five categories: contemporary art (including works by Javier Téllez, Jorge Pineda, and Pia Camil); modern art (especially from geometric abstractionists, such as Lygia Clark and Jesús Soto); colonial art (created in Venezuela during the Hispanic and republican periods); traveler artists to Latin America (landscapes by foreigners dating from 1638 to the end of the 19th century); and the mesmerizing Orinoco collection. This last category, which consists of ethnographic objects—pottery, musical instruments, decorative arts, weaponry—from 12 indigenous communities of the Venezuelan Orinoco River basin, was acquired over three decades of Cisneros family expeditions into the Amazon. —LISA SWEETINGHAM



William LYON

Automobiles

► **WILLIAM LYON’S COLLECTION** of nearly 100 automobiles reflects his childhood passion for prewar U.S. coachbuilt luxury cars and his son’s interest in racecars and postwar sports cars from Europe. The father’s favorites include a 1929 Duesenberg Model J LeBaron Dual-Cowl Phaeton (the first Model J ever built), a 1935 Packard convertible sedan, and a 1935 Duesenberg SJ Gurney Nutting Speedster. The Duesenberg SJ claimed best-of-class honors at the Pebble Beach Concours d’Elegance in 2012. “The design is so different, even from any other Duesenbergs. It’s a beauty,” Lyon said in a 2013 interview with *Robb Report Collection*. The 92-year-old real estate developer is known as “the General,” because he achieved the rank of major general in the United States Air Force. His son, Bill, is partial to the collection’s 1927 Bugatti Type 35B and 1965 Alfa Romeo TZ2 Zagato Competition Berlinetta.

“It seems to me that he never set out with a goal in mind to come up with the best Duesenberg collection or

the best this and that,” said Bill. “It seems like it’s the same way that I acquired cars: I just went after things that appealed to me when the opportunity was there.

“A lot of it is very personal,” he continued. “It’s what it does for you. The thing that I learned most from my dad is that he’s never approached the cars from what’s going to be a good investment and what’s going to be valuable down the road. It’s always been about the cars that he liked.” —S.T.

Patricia Phelps de Cisneros (above) is dedicated to educating the public about Latin American art. William Lyon’s car collection (below) includes postwar favorites from his youth.



Marie-Josée KRAVIS

Jewelry

→ Joel A. Rosenthal, the Bronx native who rose to prominence as the Paris-based jeweler JAR, can be quite retiring, and so too can his clients. Only a handful of those who loaned pieces to the Metropolitan Museum of Art's exhibition *Jewels by JAR* (November 2013 to March 2014) elected to identify themselves by name. Many of the 400-plus creations in the groundbreaking show—the first that the Met dedicated to a contemporary artist in gems—came by way of private collections. Chances are that among those who participated was the Canadian-born businesswoman and philanthropist Marie-Josée Kravis.

She and her husband, Henry, are reportedly clients of JAR's, and they were among those credited with making the Met's exhibit possible. The couple attended a preshow dinner for donors at the New York museum's famous Temple of Dendur display. Whether or not Kravis shared the contents of her personal jewelry box for the exhibit may remain a secret, but one thing is clear: She helped bring to life one of the most exhilarating museum shows of jewelry in decades.

—S.G.S.

Yield, a 45-foot stainless-steel sculpture by Roxy Paine, welcomes visitors at Crystal Bridges (top), a museum founded by Alice Walton (bottom) in Bentonville, Ark.



Alice WALTON

ART

Rather than secreting her vast collection away, Walton established a 200,000-square-foot museum.



Alice Walton—an heiress to the boundless fortune reaped by the retail behemoth Walmart—made her first art acquisition as a preteen, when she purchased a \$2 reproduction of Picasso's *Blue Nude*. Since then, the scion has taken a patriotic turn with her acquisitions, amassing a comprehensive collection of U.S. art that ranges from Asher Brown Durand's *Kindred Spirits* (purchased in 2005 for a reported \$35 million) to Andy Warhol's silkscreen of Dolly Parton.

Rather than secreting her vast collection away, Walton established Crystal Bridges, a

200,000-square-foot museum that is said to have cost \$1.2 billion to create. Located in Bentonville (the Walton clan's Arkansas hometown), the institution houses a \$500 million collection featuring Warhols, Rothkos, and Pollocks, as well as such historic U.S. gems as Norman Rockwell's *Rosie the Riveter* and a 1797 Gilbert Stuart portrait of George Washington.

Walton's latest jaw-dropping bid took place last year with her museum's acquisition of a Jasper Johns *Flag* (1983) for \$36 million. Fittingly, the piece was revealed at Crystal Bridges last June over Flag Day weekend.

—S.G.S.

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Jon
SHIRLEY

AUTOMOBILES

Jon Shirley's collection includes a #12 1934 Alfa Romeo Tipo B P3 (top), a #10 Ferrari GTO (middle), and a 1938 Alfa Romeo 8C 2900B (bottom, foreground).



When Jon Shirley was buying his first car, in the early 1960s, he chose a 1961 4-cylinder Sunbeam Alpine because of the amount of fun he would have driving it. Three decades later, when he began collecting cars, he continued to select models that would be fun to drive. Shirley, a former president of Microsoft, recalls a trip in the late 1970s to the Nivelles-Baulers racetrack outside of Brussels. Watching Ferrari Club members speed through the track's corners in new Berlinetta Boxers convinced him to collect Ferraris. About a decade later he acquired his first, a 1967 257 GTS Spyder. "At first it was just, 'Let's put together a collection of cars that are fun,'" he told *Robb Report Collection* in 2013. "Then it became,

'Let's put together a collection of cars that are significant.'"

Shirley, who is 77, has 27 cars in his collection. Most of them are racecars and exotic sports cars, with highlights including a 1938 Alfa Romeo 8C 2900B and a 1954 Ferrari 375 MM Scaglietti coupe that was custom built for the Italian film director Roberto Rossellini. Shirley and the restoration specialist Butch Dennison spent more than two years rebuilding the Scaglietti, which last year became the first postwar Ferrari to earn Best of Show at the Pebble Beach Concours d'Elegance.

Shirley prefers not to discuss the prices he has paid for his cars, but he acknowledges that the cost of the Scaglietti was high, especially given the condition it was in when he acquired it. "At the time, I'm sure people would say that it was the most astronomically dumb amount of money to spend on a car that's in bits and pieces," he said. "But I always say the same thing: 'Yes, but [now] I have the car.'"

"In the high-end collector-car world, time solves all purchases," he continued. "There's nothing that's really good that's [ever] worth less than it was 10 or 15 years ago." —S.T.

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Michael SAFDIE

Watches



Michael Safdie's collection of Patek Philippe watches includes rare modern and vintage timepieces.

► **MICHAEL SAFDIE'S** noteworthy collection of rare Patek Philippe timepieces began with the purchase of a Golden Ellipse in the late 1970s. With its elliptical shape, blue sunburst dial, and gold applied hour markers, this model sparked Safdie's love affair with high-end mechanical watches; and in the years that followed, the young collector dabbled in other brands, acquiring fine examples from such producers as Rolex, Audemars Piguet, Vacheron Constantin, and Breguet. In 1997, however, when he acquired Patek Philippe's Reference 5035—the world's first annual-calendar wristwatch—he

lost interest in other watchmakers. Within a few years, his collection reflected this preference. "I cut out everything," Safdie told *Robb Report* in 2012. "I didn't wear any of my other watches. Every time I looked at my wrist, I wanted to see a Patek."

One of the few collectors to work personally with the Patek Philippe salon in Geneva, Safdie buys directly from the company—an arrangement that better acquainted him with the brand's vintage timepieces. As he rounded out his collection of discontinued contemporary Patek wristwatches, he toured the watchmaker's museum with Carmelo Barresi, the salon's head salesman, who highlighted the most significant vintage examples on display. "After you finish a full,

modern collection, you want to keep growing," said Safdie. "You have to get into vintage. That's the next level."

These days, the collector, now 55 years old, conservatively estimates that the size of his collection exceeds 50 watches, each of which exhibits Patek's hallmark craftsmanship—and some of which may one day be in museums themselves. The Reference 5004, for instance, is a masterful split-seconds perpetual-calendar chronograph that the brand retired in 2011, while the Reference 5970 perpetual-calendar chronograph—the last timepiece produced during Philippe Stern's tenure as the head of the company—could become, in Safdie's view, a legacy piece. He continues to seek similar classics, including the Reference 2499 perpetual-calendar chronograph, produced from 1951 to 1985, which represents for him the "holy grail" of Patek Philippe wristwatches.

Although his ongoing quests emphasize the unusual, Safdie's purchases are determined largely by the aesthetic appeal of a particular watch, whether modern or vintage. "I have to like it first," he said. "I have to enjoy wearing it. If I don't, I'm not going to buy it, even if it's rare." —S.T.

Natalia KOLODZEI

Art

→ For Natalia Kolodzei, collecting is a family tradition. The executive director of the Kolodzei Collection of Russian and Eastern European Art has her mother, Tatiana, to thank for the origins of one of the world's largest private collections. Initiated during the 1960s, the assemblage started in earnest when Tatiana joined the early wave of patrons of Russian nonconformist art. By the 1970s, the elder Kolodzei was entrenched in the modern avant-garde movement, snatching up works by artists who would become some of the country's greatest.

Since taking over the collection in 1998, Natalia has kept her family's tradition alive, expanding the group's scope and scale to encompass contemporary Russian artists and comprise more than 7,000 works. Overseeing the Kolodzei Art Foundation—which her mother established shortly after the collapse of the Soviet Union in 1991—Natalia has also brought her family's collection to a broader audience, staging exhibitions throughout Europe and the United States.

Rather unusually for a high-profile Russian collector, Kolodzei has no plans to sell any of the works in her assemblage. Instead, she believes her role is to foster understanding and connect the public with the art. "It would truly be a pity if the art and the artists represented in the collection did not outlive our own history," she says. "That's the reason that we continue to collect and to promote the work of these individuals." —IAN VOLNER

Henry TANG

Wine

→ Rumored to own the world's largest wine collection, Henry Tang, former chief secretary of Hong Kong, keeps cellars all over the globe stocked with some of the most prized bottlings ever produced. The son of a textile magnate, he developed an interest in wine in the early 1970s while he was a student at the University of Michigan. Soon after returning to Hong Kong, he began traveling regularly to France to walk the vineyards, study the soil, and observe operations.

"I began my wine interest with Bordeaux, before I became interested in Burgundy," notes the 62-year-old Tang, "[but] I also am interested in the

Rhône, Loire, Alsace, Champagne, Germany, Italy, the United States, and Australia."

Burgundy dominates his thousands of bottles of both old and new vintages, including coveted examples from Henri Mayer, whose releases he has purchased every year since the 1980s. A true scholar of the grape, Tang buys most of his wines in multiple formats and in quantity, so he can trace each vintage's evolution over time. What excites him about red Burgundy, he says, is that "a single grape varietal—Pinot Noir—can be so complex and complete, a true expression of terroir."

Tang declines to reveal the size of his collection, but he maintains that he buys wine to enjoy with good food, family, and friends. In keeping with this philosophy, in 2013 he sold a small portion of his holdings from Burgundy—810 lots that included six magnums of Domaine de la Romanée-Conti 1995 Romanée-Conti. The sale (which yielded \$6.22 million) was not about making a profit, but about sharing these liquid works of art with other Burgundy lovers, says Tang. As he acknowledges, he has amassed more wine than he himself could consume in multiple lifetimes.

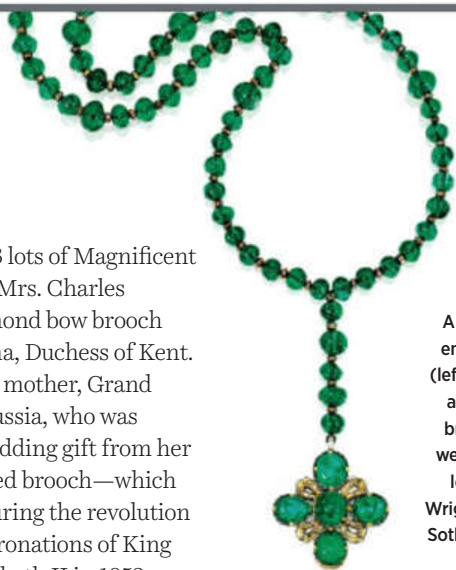
—VICTORIA RICCARDI

Jayne WRIGHTSMAN

JEWELRY

In 2012, Sotheby's auctioned 63 lots of Magnificent Jewels from the Collection of Mrs. Charles Wrightsman, featuring a diamond bow brooch formerly owned by Princess Marina, Duchess of Kent. The princess inherited it from her mother, Grand Duchess Elena Vladimirovna of Russia, who was believed to have received it as a wedding gift from her cousin, Tsar Nicholas II. The storied brooch—which was spirited safely out of Russia during the revolution and worn by the princess to the coronations of King George VI in 1937 and Queen Elizabeth II in 1953—sold for \$842,500, tripling Sotheby's expectations. Gavel to gavel, the entire collection drew an astounding \$15.5 million (surpassing a high estimate of \$9 million) as bidders around the world clamored for jewels once worn by *American* royalty: Jayne Wrightsman.

Today, at 95, the self-taught style icon, philanthropist, and arts patron remains as much a symbol of New York high society as she did when Jacqueline Kennedy sought her guidance on a restoration of the White House in 1961. Along with her oil-billionaire husband, Charles (who died in 1986 at age 90), Wrightsman was known to entertain power brokers at their distinguished St. James's Place, Palm Beach, and Fifth Avenue homes.



A 17th-century emerald rosary (left) and a pearl-and-diamond brooch (right) were among the lots at Jayne Wrightsman's 2012 Sotheby's auction.



Many of the 18th-century French furnishings and European paintings from the couple's residences now fill the 13 Wrightsman Galleries at the Metropolitan Museum of Art in New York.

Wrightsman's jewelry tastes have ranged from Cartier and Bulgari to Verdura and the reclusive Paris-based designer JAR. No matter what she collects, however, it seems to multiply in value. In 1984, a collection of seashells she gathered during her beach walks was auctioned off for \$1,650—more than 10 times the estimate. —L.S.



Leon BLACK

Art

→ Leon Black is no stranger to headline-grabbing sales. The New York financier, whose art collection has been valued at \$750 million, has a well-documented history of placing landmark bids on famous pieces, including Raphael's *Head of a Muse*, which he purchased in 2009 for a record-breaking \$47.9 million at Christie's. His most sensational acquisition to date took place in 2012, when he reportedly purchased Edvard Munch's 1895 pastel *The Scream* in a dramatic auction at Sotheby's New York. The final bid was just shy of \$120 million, setting a record at the time for the most expensive artwork ever sold at auction.

Black declined to confirm his purchase of *The Scream*, but the piece found its way to the Museum of Modern Art (MoMA) just months after the sale. It is perhaps no coincidence that Black sits on that museum's board—as well as on those of the Metropolitan Museum of Art and the Jewish Museum. (He also became MoMA's co-chairman in June.) A growing influencer in the art world, Black owns the fine-arts book publisher Phaidon Press and the online art marketplace Artspace, and he pledged \$48 million in 2012 to fund the Black Family Visual Arts Center at his alma mater, Dartmouth College. —S.G.S.

Peter MULLIN

Automobiles

► **WHEN PETER MULLIN** saw a Delahaye for the first time, 35 years ago, it sparked an enduring fascination with French automobiles, especially prewar models. “They were the apex,” he says, “the ultimate combination of shape and styling, engineering, and performance.”

Within six months of that introduction, Mullin began amassing his collection, acquiring prewar vehicles built by Delahaye, Talbot-Lago, Delage, Bugatti, and other French manufacturers. “They all melded into one beautiful focus,” he says.

Today, Mullin's collection is more than 150 cars strong. The best examples are displayed at the Mullin Automotive Museum in Oxnard, Calif. They include a 1936 Bugatti Type 57SC Atlantic that is one of only

two Type 57SCs in existence and a 1934 Voisin C-25 Aerodyne, which won Best of Show at the Pebble Beach Concours d'Elegance in 2011.

Mullin is fastidious when having a car restored. The Aerodyne's original fabric upholstery featured an unusual geometric pattern, and to reproduce the fabric, he and his restoration team tracked down the loom on which the original was made. If he cannot guarantee the authenticity of materials or parts, he will not use them.

“I’ve come to appreciate the beauty of an original, unrestored car,” he says. “When I find a car that’s original—one that no one monkeyed around with in the interim—I tend not to touch it. Something is original only once.” —S.T.

Leon Black reportedly purchased Edvard Munch's 1895 pastel *The Scream* at auction in 2012 for nearly \$120 million.

Mullin is fastidious when having a car restored. If he cannot guarantee the authenticity of materials or parts, he will not use them.

THIS PAGE: OLSEN COLLECTION/SOTHEBY'S; OPPOSITE: ZAK BUSH (LEFT)

Michael DIAMOND

WINE

A founding member of the hip-hop band the Beastie Boys, Michael Diamond—aka Mike D—collects records in the same way he collects wines: by the thousands. “For years, while out on tour, we would wake up and hunt down the best vinyl-record stores, always searching for rare records or music we had yet to discover,” he recalls. “After being exposed to wine, it became a similar pattern. The end result is, I still love listening to music so much but have more records than I could listen to and, yup, #rapperproblems, I have more wine than I could ever drink.”

Diamond’s eureka moment occurred on a surfing trip to Costa Rica. His fellow traveler, the New York wine merchant David Sokolin, shared an assortment of wines, including Champagne, several white Burgundies, and a Ridge Montebello Cabernet Sauvignon that blew his mind.

“I was very lucky to taste wines with good friends in awesome circumstances,” says Diamond. “I think wine is a lot like music in that everyone can have an opinion. Now, some might know more about a specific wine,



grape, region, vintage, whatever—the same way someone might know every nuance of a musical subgenre—but at the end of the day, the best wines are just straight-up profound and have to be tasted to be believed.”

For the past 15 years, the artist, now 49 years old, has worked to broaden his palate and expand his knowledge of wine. In 2011 he even blogged on the website of James Suckling, the former European editor of *Wine Spectator*,

describing a Vincent Girardin 2002 Chassagne-Montrachet Vide Bourse pulled from his personal cellar as “creamy, almost foamy, almond-enriched, slight vanilla, balanced by plenty of acid, with a buttery [Bâtard]-like richness.”

Diamond’s wine collection, which focuses on aged Burgundy, includes a generous portion of whites, in part because he is a pescatarian. “A lot of really huge reds don’t apply to me, because I am lacking a meat course!” he exclaims. “For real, though, I think there’s a lot of amazing complexity, tension, diversity, and food-pairing satisfaction to be had in the white-wine world. But maybe due to the more fragile aging ability, white wine can get overlooked or underappreciated.” In the end, however, “it’s all just experiential,” he adds. “When wine is paired with food, place, and good company, that one-plus-one can really equal four!” —V.R.

Fiona DRUCKENMILLER

Jewelry

→ Her first memory of jewelry was a pair of gold ball earrings she received when she had her ears pierced at age 13. Now in her 50s, Fiona Druckenmiller, a onetime Wall Street financier, is not just a collector of jewelry but also a tastemaker through FD Gallery, her 5-year-old boutique on Manhattan’s Upper East Side, where seekers of fine vintage and estate jewelry find a wealth of designs from Cartier, Bulgari, and more. Modern works, including pieces by the Indian jeweler Viren Bhagat and the Munich-based jewelry house Hemmerle, are on offer as well.

Operating FD Gallery has affected what Druckenmiller chooses to acquire. “I definitely have a more attuned sense of investment when approaching jewelry since FD,” she says. “I’ve learned how important it is to have certifications for stones and for any claims on authenticity. I’ve learned how altering an original design, even slightly, can dramatically affect the value of a piece, and have come to keep an eye open for common modifications. All this considered, I’d say I see jewelry more as a commodity now than I did when I began collecting. I both offer and collect only those pieces which we feel, through research and reasoning, will hold or appreciate in value.”

Such practical considerations have not dimmed her passion for collecting. “For me, it’s the sentiment behind the pieces that I love most,” she says. “I can look at my collection and be immediately transported back in time to that happy moment. The pieces are gorgeous reminders of these truly priceless memories.” —S.G.S.



Fiona Druckenmiller (above) owns FD Gallery, which carries Viren Bhagat-designed jewelry (top), among other pieces.

Bernard ARNAULT

Art

► **WHEN THE FONDATION** Louis Vuitton opened in Paris last October, the \$143 million museum triggered a whirlwind of excitement for its bold Frank Gehry design and its stash of major artworks ranging from Henri Matisse's *The Dance* to Jean-Michel Basquiat's *Grillo*. Equally enticing for connoisseurs was the glimpse the museum gave into the well-curated tastes of its mastermind, Bernard Arnault. An avid art collector, the chairman

Arnault's background in fashion has no doubt inspired his passion for art, and he brings the two worlds together as no one else can.

and CEO of the luxury-goods conglomerate LVMH Moët Hennessy Louis Vuitton put his sophisticated stamp on the groundbreaking institution, furnishing it with works from his personal collection and securing original commissions for its gallery walls.

Arnault's background in fashion has no doubt inspired his passion for art, and he brings the two worlds together as no one else can. At its CEO's behest, LVMH has become a major patron of the arts, spawning collaborations with Richard Prince and Takashi Murakami for Louis Vuitton and commissioning works by the French artist Vincent Beaurin for the brand's Maldives resort, Cheval Blanc Randheli. More recently, in May, Arnault—who owned the auction house Phillips de Pury & Co. from 1999 to 2003—drove LVMH's funding of the German auction website Auctionata. The investment further secured LVMH's strong foundation as one of the world's new art power-houses. —S.G.S.

David Kohler's collection of Los Angeles Lakers memorabilia includes hundreds of game-worn jerseys and a section of the LA Forum's original wood floor.

David KOHLER

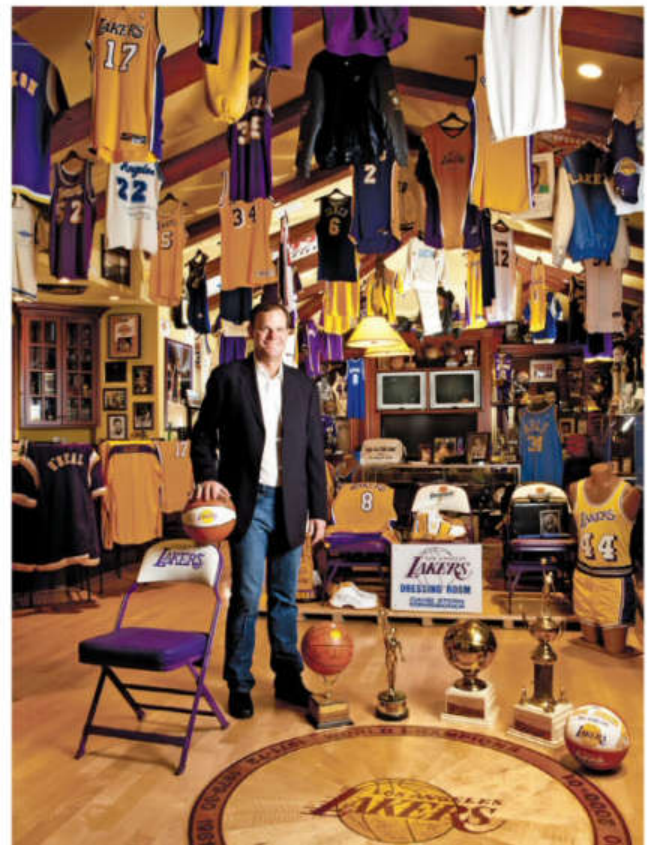
Sports Memorabilia

→ David Kohler's collection of more than 2,500 items tells the history of the Lakers NBA franchise—from Mikan in Minneapolis

to Wilt, West, Kareem, Magic, Shaq, and Kobe in Los Angeles. Growing up in Southern California during the 1960s and early '70s, Kohler was an avid Lakers fan. But then, it was difficult not to be. The team was going to the playoffs just about every season and making it to the NBA Finals more often than not.

In the 1980s, while he was studying premed at the University of California, Irvine, and later at California State University, Fullerton, Kohler ran a small sports-memorabilia shop in Westminster, Calif., that would later become SCP Auctions. He saw enough potential in the sports-memorabilia industry to forgo medical school and instead focus his full attention on his sports-collectibles auction business. He also began assembling a collection of Lakers game-worn jerseys and other team-related items that now eclipses all others, even that of the team's official museum. He calls his collection the Lakers Shrine.

In addition to a few hundred game-worn jerseys, Kohler owns a section of the original wood floor and arena seats from the LA Forum, where the Lakers played their home games from 1967 to 1999. His collection also includes the microphone that the Hall of Fame play-by-play announcer Chick Hearn used to call his final Lakers game (in the 2002 NBA Finals), the whistle that coach Bill Sharman used during the 1972 season, and a bottle of Champagne that was popped in the locker room after the deciding fifth game of the 1972 NBA Finals. Kohler even owns Wilt Chamberlain's passport from the late 1950s. "This is when he traveled around the world with the Harlem Globetrotters," Kohler told *Robb Report Collection* in 2012. "At that point, it was his first payday. He didn't have the wealth he'd have later, but he knew he was going to play pro ball, and he knew that he was going to dominate from his rookie year. Everything has a story." —S.T.



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Sheikh Mohammed bin Rashid AL MAKTOUM

Thoroughbreds



► **SHEIKH MOHAMMED** bin Rashid Al Maktoum has nearly cornered the market on Thoroughbreds. His breeding operation, Darley Stud, has farms in England, Ireland, the United States, Australia, and Japan, and stands as many as 50 stallions at any given time. Sheikh Mohammed, who ascended to vice president and prime minister of the United Arab Emirates and emir of Dubai nine years ago, first became interested in Thoroughbred racing in the late 1960s, while he was a student at England's University of Cambridge. In 1992 he established his own racing stable in

Dubai, named Godolphin after one of the 18th-century Arabian stallions from which, it is said, all modern Thoroughbreds have descended. (Darley is another.) His horses spend the winters at Godolphin, training for the series of races that Dubai hosts from January through March. Each spring, the horses travel mainly to his training facilities in England to prepare for the European and North American racing seasons. Sheikh Mohammed's horses have claimed more than 150 trophies in major races all over the world. He is an avid rider who has won many endurance races and has served as the captain of national endurance-racing teams in the United Arab Emirates.

Perhaps the sheikh's greatest contribution to the horse-racing world was the creation, in 1996, of the Dubai World Cup, the culmination of the Dubai World Cup Carnival winter series of races. Each March, the race draws top Thoroughbreds from around the globe to compete for the world's richest purse: This year's top prize was \$10 million. The Godolphin-trained Prince Bishop won this year's Dubai World Cup, which was held at Meydan Racecourse, a 67-million-square-foot facility commissioned by Sheikh Mohammed that opened in 2010. It includes two tracks, a 60,000-seat grandstand, a horse-racing museum, and a luxury hotel. —MICHELLE SEATON

Sheikh Mohammed bin Rashid Al Maktoum, pictured at the 2013 Royal Ascot race meeting, established the Dubai World Cup.

Bernard CHEONG

Watchdog

→ Bernard Cheong, a Singapore-based physician and entrepreneur, owes his place among the ranks of the world's most influential watch collectors to an unexpected source: his own sense of humility and respect for the underdog. While many of his peers at school sported Omegas and Rolexes, Cheong, conscious of his own straitened circumstances, contented himself with the accumulation of obsolete but immaculately constructed camera and audio equipment. His eye for sound industrial design and solid composition, however, served him well as he began acquiring serious timepieces a few years later.

As an early aficionado of models from Swiss independent watchmakers, Cheong has become an informal ambassador for this category of timepiece.

While his collection has included many of the established Swiss and German brands, Cheong is known to harbor an affinity for the often-unorthodox output of Swiss independent watchmakers, whose work has garnered significant interest among collectors since the late 1990s. As an early aficionado of models from such makers as Vianney Halter and Maximilian Büsser, Cheong has become an informal ambassador for this category of timepiece in the market's numerous online communities. Still, despite his stature, he maintains a highly personal and disciplined approach to potential acquisitions. "Highly popular models or those with high production numbers make the fact of my owning them irrelevant," he explains. "We come to value those pieces that contain, demonstrate, and preserve handcraftsmanship. Even in this era, chances are that very few of them will be around in five or 10 years."

—JAMES D. MALCOLMSON

Dede
WILSEY

JEWELRY

What to wear, what to wear? That decision was easier than usual for Dede Wilsey 10 years ago, when the de Young Museum was unveiled in San Francisco following a \$200-million-plus renovation for which she had raised almost all the funds. Three parties marked that occasion, granting Wilsey the latitude to choose three different outfits and three different sets of jewelry to celebrate the project's completion. However, the 10th anniversary of the de Young's reopening will be commemorated this October with but a single event. As of late July, she was still weighing her options, not ready to hazard a guess at what jewels she would don on that day.

Wilsey's love of jewelry started early. Her father, the diplomat Wiley T. Buchanan Jr., nicknamed her Sparkle after the Sparkle Plenty character in *Dick Tracy* comics, and he fashioned play jewelry for her out of colored foil. She remembers walking with him in Paris during a family stay at the Ritz



and falling under the spell of a vitrine showcasing cabochon-cut rubies, sapphires, and emeralds set in gold. "It was just like candy," she recalls. "It was the most beautiful thing I've ever seen. I thought, 'When I grow up, I want something like that.' The gold made it all pop. It made a huge impression on me."

Today, pieces that impress Wilsey enough to earn a place in her collection have at least one thing in common: "I only buy what I want to wear," she says. But she does consider investment value. It was around 2000, she notes, when she began to think more seriously about that aspect in making her purchases. She laments the shift away from what she calls the "Queen Elizabeth necklace"—the more classical and formal evening designs that boast carat weights in the high double and sometimes triple digits—in favor of lighter styles; but as the president of the trustees of the Fine Arts Museums of San Francisco, she is doing her bit to champion these pieces and create venues where they can be worn. "I still wear the formal things because people like it, and it's fun," she says. "I make all of the openings at both the de Young and the Legion [of Honor] black-tie now, so we all get to wear our evening dresses and our good jewelry." —S.G.S.

Jay
LENO

Automobiles

→ Jay Leno grew up during the 1950s and early '60s in a sleepy Massachusetts town, where he remembers spending summer nights with his friends at the Dairy Queen, hoping to see a high-performance sports car drive by or, better yet, pull into the parking lot. Today, the 65-year-old former *Tonight Show* host owns 135 cars and 117 motorcycles. It is an eclectic collection defined, he says, by vehicles that were ahead of their time and in some cases were consequently what he calls "noble failures." Such cars include Leno's various Duesenbergs and the NSU Spider (the first production car powered by a rotary engine)—high-quality, technologically advanced vehicles whose production costs were too high for their respective brands to remain solvent. Leno has retained an affinity for high-performance sports cars, as evidenced by his 2014 McLaren P1 and 1994 McLaren F1. He also owns a Bentley Turbo R, which was the fastest sedan in the United States when he acquired it in 1988. "Speed is the only new sensation of the 20th century," he says. —S.T.

Aptly nicknamed Sparkle, Dede Wilsey (left) is fond of classical jewelry designs. Jay Leno (below) poses with his 1994 McLaren F1.



Roman ABRAMOVICH and Dasha ZHUKOVA

Art



Dasha Zhukova founded the Garage Museum of Contemporary Art, which opened in Moscow in 2014.

► ON MAY 13, 2008, at Christie's New York, Roman Abramovich purchased Lucian Freud's *Benefits Supervisor Sleeping* for \$33.6 million, then a record for a living artist. The next night, at Sotheby's New York, the Russian billionaire set another record—this time for the highest price paid for a contemporary artwork at auction—when he bid \$86.3 million for a 1976 triptych by Francis Bacon. Abramovich, however, is

just one half of the art world's newest power couple. His wife, Darya “Dasha” Zhukova, not only reportedly spurred her husband's interest in the arts but also collects with a fervent passion of her own.

Together, the couple recently acquired more than 40 works by the Russian artist Ilya Kabakov for a sum estimated to be between \$30 million and \$60 million. Zhukova has also given generously to the Los Angeles Contemporary Museum of Art, where she sits on the board. But her biggest contribution to the art world—and to Russia—debuted last June when her 58,125-square-foot Garage Museum of Contemporary Art opened in Moscow's Gorky Park. Designed by the Dutch architect Rem Koolhaas, the \$2 billion project already appears to be joining the ranks of top art institutions around the world. Thus far, Garage has brought Russia's first show by the Japanese pop artist Yayoi Kusama, and unveiled *The Family Tree of Russian Contemporary Art*, a continuously evolving exhibition charting the buds and branches of Russian art over the last six decades. —S.G.S.

Bill KOCH

Wine

→ When William “Bill” Koch, founder and CEO of Oxbow Carbon, was a graduate student at the Massachusetts Institute of Technology—where he earned bachelor's and master's degrees as well as a doctorate in chemical engineering—he contracted hepatitis from a batch of tainted oysters. Although the disease left him unable to swallow hard spirits, he later found he could drink wine.

“I started with Mogen David in a box and then Lancers, which came in these ceramic bottles

I could later use as a candle-holder,” the 75-year-old admits with a laugh. “Then I'd go to fancy restaurants and pick wines by price. I started going higher and higher and found I loved the higher-priced wines.”

Koch began collecting in earnest in 1983. After cashing out of the family business that year, he snapped up blue-chip Bordeaux as well as reds and whites from Burgundy. These wines now constitute about two-thirds of his approximately 43,000-bottle collection, which is acknowledged by many experts to be one of the best in the country.

“Certain wines, like the 1985 Montrachet, 1982 Latour, and 1985 La Tâche, I often pull out to share with family and friends,” says Koch. “Wine is

an emotional experience. I love the taste, and I love how it changes as it grows, matures, and declines. But what I love the most is that you can taste the passion the vintner had for what he or she was doing. It's the same with art and food.”

An enthusiastic engineer, Koch has computerized his Palm Beach cellar, placing a bar code on every bottle. To find a certain varietal or vintage, he simply selects it on his computer and a red dot appears on the map of his cellar, indicating where to retrieve the wine. The cellar also contains a display rack that showcases Koch's oldest and rarest acquisitions, many of which he has discovered may be fakes. He made headlines by filing lawsuits to recover what he estimates to

be \$5 million paid for bogus wine, including four bottles of 1787 Bordeaux that supposedly belonged to Thomas Jefferson. Expert analysis has confirmed that these items are in fact counterfeits.

“That's the downside of being a collector,” says Koch, who also buys art, firearms, nautical paintings, and artifacts from the War of 1812 and the Old West, among other things. But the upside, he says cheerfully, “is when you find that little gem.” One of these treasures is the 1865 Château Latour he once sampled at a tasting. “It was made at the end of the Civil War. I was tasting history. It was out of sight,” he recalls excitedly. “And the six or so bottles available for sale—I bought them all.” —V.R.

Danielle STEEL

JEWELRY



This much is known: Danielle Steel has written 142 books that have sold an estimated 800 million copies worldwide; she set two Guinness World Records for the longest time spent on the *New York Times* best-seller list; and she has

been published in 43 languages in 69 countries. What is less known is that Steel has amassed a stunning and significant collection of jewelry over the years. Though press-shy on the topic (Steel declined, through a representative, to be interviewed or even acknowledge a collection), she occasionally shares with her hungry fans small gems about her private life, revealing preferences that range from the straightforward (bangle bracelets) to the spectacular (a display of Graff diamonds at an antique fair in Holland once drew an enthusiastic “Major, Major Wow!!!” from the author on her blog). But it is only when Steel has auctioned pieces—by Graff, Repossi, Verdura, Cartier, David Webb, Marilyn F. Cooperman, and Jean Schlumberger for Tiffany & Co., among others—that one discovers her true collector’s acumen. The pieces also reveal her penchant for whimsy and wildlife, as evidenced by diamond and gold brooches shaped like embracing koalas, stalking tigers, and elegant birds. Her range of tastes was also evident in the ostentatious 1980s, when, under stacks of bejeweled arm baubles, Steel was known to wear a simple woven friendship bracelet, tied on her wrist by her then-husband, John Traina, as a symbol of good luck. —L.S.

Dick ESTEY

Sports Memorabilia

→ When a lower-back injury derailed Dick Estey’s competitive playing career as a senior amateur golfer in the early 1990s, he took to collecting antique equipment and artifacts as a way of staying connected to the sport. Today Estey’s collection, which he displays in a private museum on the 21st floor of the KOIN Center tower in Portland, Ore., is filled with jumbo drivers from the turn of the 20th century, adjustable clubs that are more than 100 years old, square-toe irons that were fashioned by blacksmiths during the 18th century, and more than two dozen feather balls, including one from Prestwick, Scotland, where the first Open Championship was played in 1860.

The 85-year-old Estey’s intent is to continue building a collection that tells the story of golf and its evolution. “You have to forget some of those other things that you want, as

nice as they may be,” he told *Robb Report* Collection last year, “because there are other things that you really *should* have.” Among the must-haves in his collection are the putter that Willie Park Sr. used to win the Open Championship in 1863, a club that Young Tom Morris used to take the British Open title in 1870, and a Dickson Play Club—the only example known to exist, which Estey paid around \$400,000 to acquire. “That doesn’t mean that was the right amount of money to pay,” he said with a laugh. “It just means that I wanted the damn club!”

As for where Estey’s accumulation ranks, it is likely the most significant personal collection in the world. “I know I can’t compete with the R&A,” he said, referring to the Royal and Ancient Golf Club of St. Andrews, Scotland. “But I don’t know of another collection that competes with mine.” —S.T.

Recent auctions of jewelry from the collection of Danielle Steel (left) point to her keen taste. Dick Estey (below) maintains a collection of significant golf artifacts.





Eli and Edythe BROAD

Art

► **IT ALL BEGAN** with “Edye,” or, as Eli Broad affectionately calls his wife of nearly 61 years, “my chief inspiration officer.” Eli, who eventually made a fortune in home building and insurance, moved the family to Los Angeles in 1963, and Edythe started venturing to La Cienega Boulevard to take in the thriving arts scene orbiting around Ferus Gallery, where Andy Warhol had his first solo pop art show. “I remember thinking that the soup cans would look cute in my kitchen,” Edythe recalls. “But I thought Eli would have me committed if I spent \$100 on a picture of a soup can.”

Edythe made only small purchases at first, including a Toulouse-Lautrec poster that caught her husband’s eye. “That’s when he became interested,” she says. In 1972 the couple bought their first important piece, paying \$95,000 for a van Gogh drawing that they later traded for a rare 1954 combine painting by Robert Rauschenberg, *Untitled (Red Painting)*. Today their

\$2.6 billion collection—comprising some 2,000 works by more than 200 artists—is a treasure trove of postwar and contemporary art by such boldface names as Jean-Michel Basquiat, Keith Haring, Ellsworth Kelly, Jasper Johns, John Baldessari, Barbara Kruger, Jeff Koons, and Kara Walker. Their in-depth collections include 125 pieces by Cindy Sherman, the largest single collection of her work; 574 multiples by Joseph Beuys; 40 works by Ed Ruscha; 34 by Roy Lichtenstein; 19 by Cy Twombly; and 28 Warhols, including, naturally, 1962’s *Small Torn Campbell’s Soup Can (Pepper Pot)*, which they bought in 2006 for a record \$11.7 million.

“Art collecting is an educational process,” Eli says. “We read everything we can about an artist and an artwork before we purchase anything.” The Broads also aim to spend time with the artists whose works they collect. “We enjoy meeting them,” Eli says. “They have a very different view of the world than businesspeople.”

In an increasingly aggressive art market, with global tycoons vying to acquire the best works, the Broads’ lasting relationships have yielded a competitive edge. “We find that artists would rather sell their works to us because they know the art will be shown to the public,” Eli says. “We don’t buy art as an investment, and we don’t sell art.”

Instead, they lend. Through their foundations, the Broads have made more than 8,000 loans to more than 500 museums and university galleries worldwide. Most significantly, at press time, the couple was gearing up for the September opening of the Broad, a three-story, \$140 million museum in downtown Los Angeles designed by Diller Scofidio + Renfro, where they plan to share their collection with the public—admission free. “Our goal,” Eli says, “is to make the art in our collection accessible to the widest possible audience.” —L.S.

Eli and Edythe Broad at the couple’s namesake museum of contemporary art, which was set to open in Los Angeles in September.

James H. CLARK

Wine

→ The computer scientist and tech entrepreneur James H. Clark began exploring wine during the heady 1990s, when success in Silicon Valley often translated into sampling the most unattainable labels. Indeed,

he and his Netscape cofounder Marc Andreessen used to drink wine together. The sale of that company to AOL furnished Clark with more than ample means to expand further his already growing wine collection.

“Sometime in the early 1990s Bill Koch introduced me to really fine old Burgundy,” Clark recalled in Michael Lewis’s 1999 book, *The New New Thing*. “When I was able to, later on, I just started buying. I like the lightness, the character, and

the complexity [of Burgundies], and they have a deep expression of terroir.” At its peak in early 2014, Clark’s immaculate cellar, whose design he oversaw himself, contained more than 30,000 bottles, including a selection of prestigious Burgundies that was reduced slightly in October of that same year when Sotheby’s Hong Kong auctioned 66 magnums of Henri Jayer for \$1.1 million. A month later, through Sotheby’s New York, Clark sold numerous examples of Italian

and Rhône wines in various formats from those regions’ most esteemed producers, including Gaja and Chave.

With a reported 18,000 bottles now remaining under his stewardship, Clark admits he has more wine than he can possibly drink. However, he is trying his best. “I drink wine every day,” he told Sotheby’s. “I drink the really good things. You never know what will happen tomorrow. You might as well enjoy the day.” —V.R.



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TURKISH AIRLINES 

William E. CONNOR II

Automobiles



Chip Connor (above) drove at Laguna Seca in 2006 in his 1961 Ferrari 250 SWB. Barbara Banke (right) owns one of the top Thoroughbred breeding facilities in North America.

► **WILLIAM E. “CHIP” CONNOR II** is a regular at the Rolex Monterey Motorsports Reunion at Laguna Seca, competing each August in one of his vintage racecars from a collection that ranges from prewar Alfa Romeos to postwar Porsche and Ferrari Le Mans competitors. Each of his cars has an impressive history and is prepared to compete in vintage-racing competitions. Connor, who is based in Hong Kong and has been collecting for more than 40 years, stores his cars in strategic locations in North America and Europe to facilitate their transport to regional events. He has participated in such major series as the Porsche Infineon Carrera Cup Asia and has fielded Ferraris for the 24 Hours of Le Mans. Cars with a racing provenance are his preference, but some, such as his Ferrari Competition Daytona, can be enjoyed on the street. One especially notable Ferrari is his red 250 GTO bearing the number 24. It is a common sight at track events, where its owner drives it with gusto. —ROBERT ROSS

Barbara BANKE

Thoroughbreds

She abstains from betting on her own horses, even though they have won more than 50 major races and earned more than \$31 million in purses.

→ At the racetrack, Barbara Banke is not much of a gambler. In fact, she abstains from betting on her own horses, even though they have won more than 50 major races—including the Preakness Stakes, the Breeders’ Cup, and the Dubai World Cup—and earned more than \$31 million in purses. In the world of Thoroughbred racing, she is known primarily as an entrepreneur who loves horses—racing and breeding them, yes, but also spending time with them. It is said that she knows each of the 110 horses at her Stonestreet Farms in Lexington, Ky.

Stonestreet was founded in 2005 by Banke’s husband, the winemaker Jess Jackson, who died in 2011. The couple’s first successful horse, Curlin, received the Eclipse Award in 2007 and 2008 as American Horse of the Year and won the Dubai World Cup in 2008. In 2010, Stonestreet sold 46 yearlings for more than \$7.2 million, making it one of the top breeding facilities in North America.

After Jackson’s death, Banke took over the winemaking business and the horse farm, increasing the latter’s size eight times over and establishing a training and rehabilitation facility in Florida. She serves on the boards of the Breeders’ Cup and the National Museum of Racing and Hall of Fame.

Banke’s favorite horse, Rachel Alexandra, won the Preakness Stakes in 2009, making her the first filly to do so in 85 years. After the horse became a broodmare, she suffered a complicated foaling that required a risky surgery. Banke stayed with Rachel Alexandra for many nights after the operation, watching over the horse while she recovered. Banke may love the business of breeding and the business of racing, but she loves the horses even more. —M.S.



David
GEFFEN

ART

Geffen's collection accounts for nearly a third of his net worth, a foundation from which he has drawn generously to support artistic endeavors.

David Geffen certainly knows talent when he sees it. The 72-year-old entertainment mogul made his first million at 27, working as an agent for a previously unknown singer-songwriter named Laura Nyro. His Asylum, Geffen, and DGC record labels helped introduce the world to Linda Ronstadt, the Eagles, Crosby Stills & Nash, Joni Mitchell, Guns N' Roses, Nirvana, and many other acts. In 1994, with the director Steven Spielberg and the former Disney executive Jeffrey Katzenberg, he cofounded DreamWorks SKG. And even fickle Broadway has bent to his touch: Geffen was a producer on the megahits *Cats* and *Dreamgirls*. It is no surprise, then, that his vision and tastes have translated to an art collection that has few if any peers.

Though intensely private about his collection, Geffen has shown an affinity for abstract expressionist art, with reported purchases of works by Jackson Pollock, Mark Rothko, Barnett Newman, Willem de Kooning, and Arshile



David Geffen's art purchases reflect an affinity for abstract expressionism, including works by Jackson Pollock and Mark Rothko.

Gorky. He has also been tied to pop and modern masterpieces by Jasper Johns, Robert Rauschenberg, David Hockney, Andy Warhol, and Roy Lichtenstein (who designed the logo for DreamWorks Records). In 2006, he sold two of his most valuable works—Pollock's *No. 5, 1948* and de Kooning's *Woman III*—for \$277 million combined. Still, according to *Wealth-X*, his \$2.3 billion cache is the world's most expensive private collection—topping even Eli and Edythe Broad's.

Geffen's collection accounts for nearly 33 percent of his roughly \$7 billion net worth, a foundation from which he has drawn generously to support artistic endeavors. He has given millions of dollars to institutions that have been renamed in his honor, including the Geffen Playhouse and the Geffen Contemporary at MOCA, both in Los Angeles. In March, he agreed to donate \$100 million for the renovation of Lincoln Center's Avery Fisher Hall, which will soon be called Geffen Hall. —L.S.

Sheikh Hamad bin Abdullah **AL-THANI**

JEWELRY



In a remarkably short time, Sheikh Hamad bin Abdullah Al-Thani amassed what is likely the most important collection of historical Indian jewelry in private hands today. The Qatari national, who serves as the CEO of the QIPCO holding company and is a first cousin to the emir of the country, first became interested in jewelry from India in 2009, when he viewed the *Maharaja* exhibit at London's Victoria & Albert Museum. In his pursuit of Indian jewelry's finest examples, historic and contemporary designs alike, Sheikh Hamad enlisted Amin Jaffer,

international director of Asian art at Christie's. In less than two years, Jaffer meticulously assembled more than 400 pieces of jewelry and jeweled artifacts, whose origins range from the Mogul era to the 21st century.

Sheikh Hamad's prizes include a 17th-century jade dagger once owned by Emperor Jahangir and later his son, Shah Jahan, who built the Taj Mahal; it also passed through the hands of Samuel Morse (the inventor of Morse code) before it came to the sheikh in 2013. Its fine jade hilt ends in an exquisite sculpture of a European-style head. Also part of the collection is a finial from the throne of the legendary 18th-century leader Tipu Sultan, known as the Tiger of Mysore. The decoration from the regal seat features a golden tiger head inlaid with diamonds, emeralds, and rubies. Among the other highlights: North Indian turban ornaments made between 1875 and 1900 that reflect how Western influences changed Indian jewelers' approach to their design; and contemporary creations, including pieces by Joel A. Rosenthal, or JAR, of Paris, and India's Viren Bhagat, both of whom sell through their private salons and in limited numbers.

Recently some of the sheikh's jewels were on display in *Treasures from India: Jewels from the Al-Thani Collection*, which ran at the Metropolitan Museum of Art from October 2014 to January of this year. He hosted a preshow party at the Met for 150 guests, in a style befitting a modern maharaja. On hand at the event were more than 100 waiters dressed in white tie and tails. —S.G.S.

Sheikh Hamad bin Abdullah Al-Thani (above) collects historical Indian jewelry. Lawrence Auriana (top, at right) stands with his prized 1928 Maserati Tipo 26B/M 8C Grand Prix in 2014.



Lawrence
AURIANA

Automobiles



→ The 100 or so cars that Lawrence Auriana owns include some of the most important examples of Alfa Romeo, Ferrari, and Maserati models. His 1928 Maserati Tipo 26B/M 8C Grand Prix car may be the world's oldest running Maserati, and his 1953 Maserati A6 GCS was the first one built. Among his collection's other coveted postwar rarities are a 1967 Ferrari 275 GTB/4 N.A.R.T. Spider, a 1972 Alfa Romeo TT33, and a 1956 Maserati Tipo 300 S that was driven to two victories by Juan Manuel Fangio and one by Stirling Moss. Auriana's cars do not collect dust; many see time at the track and on the show circuit. If it were feasible, he could deliver the cars to their destinations in the Maserati Formula 1 team's transporter from the 1952 season: He owns that vehicle as well.

—KALLIE HOXTER

Auriana's cars do not collect dust; many see time at the track and on the show circuit.

Jochen ZEITZ

Art

→ Jochen Zeitz's love affair with Africa began nearly three decades ago, when the German entrepreneur made his first trip to the Kenyan savanna. "It was 1989, and I was on my first safari, and I was just inspired," says Zeitz, who served for 18 years as the chairman and CEO of the sports-apparel company Puma. "I loved the vibe and the people and the nature. From that moment on, the continent has played an important role in my life."

Zeitz's zeal for Africa soon blossomed into a passion for the continent's art. In 2002 he founded the Zeitz Collection, which has since grown to be one of the largest assemblages of contemporary art from Africa and its diaspora, with pieces by internationally acclaimed artists including William Kentridge, Chris Ofili,



and Kudzanai Chiurai. In 2013 he opened Segera Retreat, a Kenyan safari lodge spread across 50,000 acres that displays more than 150 of the collection's works. "[The Zeitz Collection] is a platform for me to be creative myself," he says, "and to make something meaningful for the continent and beyond."

Today Zeitz is working on

perhaps his greatest and most creative contribution to the continent: the soon-to-open Zeitz Museum of Contemporary Art Africa in Cape Town. Designed by the British architect Thomas Heatherwick, the 102,257-square-foot museum—which will debut in early 2017 with a permanent collection supplied entirely by the Zeitz Collection—will be the largest institution in the world devoted to contemporary African art.

While Zeitz could be credited with putting contemporary African art on the international map, the connoisseur continues to approach collecting with the same wide eyes that first drew him to Africa. "Everything I buy I like," he says. "It has to be something I enjoy, as well as be relevant to my collecting scope. I always buy with my heart."

—JACKIE CARADONIO

Thomas MAO

Watches

► **THE SWISS WATCH** industry, long known for its opacity, holds few secrets for Thomas Mao. Not only has he provided management consulting services to many of the top brands in his capacity as a trained economist and academic, but his activities as the founder of ThePuristS.com (one of the first online communities to focus on high-end collecting) and now PuristSPro have actively disseminated his rich insider perspective. Mao's interest in high complications dates as far back as his early teenage years. His acquisitions in later life have followed a more meandering path, according to "the intersection of personal taste and financial ability," as he puts it.

Mao's horologic preferences, while not offbeat, steer away from popular models. In his early years, he explains, he "tended to pick things that were less well known rather than going with what everyone else was buying. I didn't want people who didn't know watches to recognize it. It was sort of an inside line." Mao's



collection has evolved over time and covers the range from chronographs to acoustic models. As for brands, he has been inclined to favor Audemars Piguet over the years, driven at first by the house's design sensibilities and later—like a true insider—by his relationship with the management and staff. "There is one guy over there I prefer to service all my minute repeaters," he says. "I know his capabilities and appreciate his touch." —J.D.M.

Joe
WENDER

WINE

Joe Wender's
wine collection
is 25,000
bottles strong.



A senior adviser to Goldman Sachs and a co-owner of Colgin Cellars, Joe Wender began exploring wine in the early 1970s, when he was a student at Harvard Business School. “I just found wine to be so interesting and delicious,” says the collector, who grew his 25,000-bottle collection

slowly over the course of many years. “In the ’70s, wines were relatively inexpensive, but I had no money to buy them. And I was living in New York City for most of the ’70s and ’80s, so I had limited space to store the wines. Once I bought property in California, I started buying in greater amounts from wine merchants, directly from wineries, and from other collectors.”

Wine education played an essential role in shaping Wender’s destiny—both personally and as a collector. At a tasting dinner hosted by Henri Jayer at Spago in Beverly Hills in 1997, the self-professed Burgundy lover met a kindred spirit: Ann Colgin, then the head of Sotheby’s West Coast wine auctions and owner of Colgin Cellars in Napa Valley. Later that same year, he attended the first of many symposia for Burgundy enthusiasts in the village of Bouilland, near Beaune, developing his palate through intensive tastings and exploring the region’s terroir through tours of its illustrious vineyards. When he returned to the United States, he reconnected with Colgin, and the two later married. At the couple’s homes in Los Angeles

and St. Helena, Calif., Wender continues to cultivate his passion for wine.

“I love all sorts of wine: red and white; young and old; Cabernet, Pinot Noir, and Tempranillo,” he says. “Some of my favorite producers include Château Margaux, Domaine Drouhin [Oregon], Dominio de Pingus, and, of course, Colgin.” The couple’s mountaintop estate is known for its breathtaking Cabernet Sauvignon and Syrah wines. In 2002, Wender and Colgin purchased a portion of Camille Giroud, a small yet distinguished Burgundian *négociant* headquartered in Beaune that appealed to them as much for its business potential as for its 25,000 cases of wine.

“Wine brings pleasure in so many ways,” Wender says. “I do not collect as an investment. I buy what I like to drink—either with Ann or with friends. For me, wine is part of an experience. The same wine can be enjoyed in different ways in different settings. Some of my most favorite experiences have been drinking old Bordeaux from 1947, such as Lafleur, with friends.” —V.R.





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Geddy
LEE

WINE



By the late 1990s, Lee was regularly traveling to France and Italy and participating in wine events around the world.

Canadian musician Geddy Lee is a longtime wine collector and Burgundy enthusiast.

Geddy Lee, the lead singer and bassist of the Canadian rock trio Rush, can thank his bandmate Alex Lifeson for getting him hooked on wine. When Rush was touring back in the 1970s, promoters would ask about backstage requirements, and Lifeson would request wine. One night in 1974, a promoter invited the musicians to dinner at a Milwaukee restaurant and ordered bottles of Château Margaux and Château Latour. “I was really struck by the earthy, foresty flavors,” said Geddy in a 2011 interview with the Canadian magazine *Quench*. “I was really kind of shocked by the uptick in quality from what we’d usually been drinking.” Thus began his journey into the world of wine.

At first, he simply collected the gift bottles left in his dressing room. In the mid-1990s, as his stash grew, he built a cellar and began reading about its contents. “You can’t read about wine without getting very thirsty,” he told *Decanter* in 2012. “I started tasting them, and then I became completely fascinated by what I was experiencing.”

By the late 1990s, Lee was regularly traveling to France and Italy and participating in wine events around the world. He fell in love with Burgundy in a small restaurant near the E. Guigal winery, when he and a friend shared a Domaine Comte Georges de Vogüé 1978 Musigny. In 2005, he and a friend bought five barrels of Burgundy that Mounir Saouma from Lucien Le Moine had vinified and matured. The wines proved so outstanding that Lee bought another barrel in 2009.

The 62-year-old rocker told the Toronto-based *Terroni Magazine* in 2014 that his collection far surpassed the 5,000 bottles he once owned. Because he often travels abroad on tour, he explores the wines in his destination countries nearly as often as he does those stored in his two cellars at home. One of these storage spaces houses vintages meant to age, while the other holds his everyday wines, such as Cru Beaujolais, village Burgundies from top producers, and simple whites from the Rhône and Languedoc that pair so well with food. —V.R.

Nasser D.
KHALILI

Art

→ The London-based scholar Nasser D. Khalili cuts an unlikely figure in the global art market. Raised in Iran and educated in the United States and the United Kingdom, he has built a vast and broad collection that defies easy categorization. It ranges from rare Aramaic documents to Spanish damascene metalwork.

Khalili’s 25,000-piece collection started—as only few collections of such magnitude do—modestly, when as a teenager of meager means he purchased a 19th-century Qajar lacquer pen box. Since then, he has amassed the world’s largest known private collection of Islamic art, tallying more than 20,000 pieces spanning 13 centuries. The Nasser D. Khalili Collection today comprises eight unique collections—including Japanese kimonos and Swedish textiles—each of which, on its own merit, is judged the most comprehensive of its kind in the world.

Khalili is cataloging his extensive assemblage with a series of 88 books, 70 of which have already been published. In recent years he has also exhibited his collections at major museums, including New York’s Metropolitan Museum of Art (whose permanent collection features gifts from Khalili’s Islamic-art collection) and Russia’s State Hermitage Museum, where in 2009 he showcased an enamel collection featuring rare pieces by Fabergé, Lalique, and Cartier.

—I.V.

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Shawn CARTER

Watches

In a body of work that currently spans 19 solo and collaborative albums, Carter has made more than a dozen watch-brand references.



► **MANY WATCH** enthusiasts take a reserved approach to revealing their brand allegiances. But Shawn Carter, better known as Jay Z, is renowned for rapping about his affections for specific brands, most notably Audemars Piguet, Rolex, and Hublot. In fact, in a body of work that currently spans 19 solo and collaborative albums, Carter has made more than a dozen watch-brand references—though some of those lyrical shout-outs reflect business ventures as much as they do his

own affinities as a collector. In “Otis,” his 2011 song with Kanye West, Carter dropped the line “New watch alert—Hublots.” The lyric, as confirmed in Zack O’Malley Greenburg’s 2012 biography *Empire State of Mind*, foreshadowed the rapper’s collaboration with the Swiss brand. (Carter had previously partnered with Audemars Piguet in 2005.) “Here we have a real active player who has his own tastes,” said Hublot chairman Jean-Claude Biver in the book. “We can make a watch together with

him, with his input.”

The limited-edition timepiece born from that collaboration debuted in 2013. It was available in either black ceramic or 18-karat yellow gold and featured a cutaway dial depicting Carter’s Maltese-cross-like logo, which partially revealed the manual-wind movement. More complicated timepieces incorporating Carter’s feedback—among them a tourbillon—are expected over the course of his 5-year partnership with Hublot.

Specifics on the contents of Carter’s collection remain private, but his public appearances and musical performances in recent years have provided some insight into what the 45-year-old artist owns. He has been spotted wearing a Richard Mille RM 027, as well as a white-gold Hublot Big Bang encrusted with diamonds; and during a concert at Carnegie Hall in New York City in 2012, he wore three especially desirable timepieces: an Audemars Piguet Jules Audemars Tourbillon Chronograph, a Jaeger-LeCoultre Grande Reverso Ultra Thin Tribute to 1931 in rose gold, and a Rolex Day-Date II. —S.T.

THIS PAGE: PAUL A. HEBERT/PRESS LINE/SPLASH; OPPOSITE: DAVE J. HOGAN/GETTY IMAGES (TOP); PHILIPPE LOPEZ/AFP/GETTY IMAGES (BOTTOM)



**Nick
MASON**

Automobiles

→ Classic-rock fans revere Nick Mason for being Pink Floyd's drummer. Classic-car enthusiasts envy him for owning a 1962 Ferrari 250 GTO with a stellar Le Mans pedigree. Mason bought the car in 1977, dipping

into the money he made from the sales of *The Dark Side of the Moon* to pay about \$64,000 for it. Back then, that was a high price for a 250 GTO, but today the car could be worth as much as \$50 million. Despite its value, Mason continues to race it against other classic sports cars at events such as the Tourist Trophy and Goodwood Festival of Speed. "It's almost an act of faith to keep it on the track," he told *Robb Report Collection* in 2013.

Mason's interest in cars and motorsports preceded his involvement with Pink Floyd. Now 71, he grew up watching his father race a 1930 4.5-liter Bentley, and he began driving on

the track as soon as he was able. He has competed in the 24 Hours of Le Mans five times, most recently in 1984. "Le Mans is special," he said. "It's one of the toughest races of all in proving a car and proving a driver. There's a romance to Le Mans, and the fact that it's been around so long contributes to that."

Including the 250 GTO, which finished third overall at Le Mans in 1962, Mason owns more than three dozen cars. A Lola T297 and a 1954 Jaguar D-Type are among his other Le Mans racers. Impressive as his assemblage is, Mason hesitates to call himself a collector. "I ended up with a lot of cars," he says, "because I wanted to take them racing." —S.T.

Liu Yiqian

ART

At the age of 14, Liu Yiqian quit school to help his mother sell handbags. He later became a taxi driver. Then, in the 1980s, he started playing the stock market and discovered he was very good at it. Now the 51-year-old chairman of the Shanghai-based Sunline Group wealth-management company—and a billionaire—Liu is the proud owner of a \$400 million art collection, for which he has built two private museums to house and display. The collection, which is curated by his wife, Wang Wei, focuses on traditional, revolutionary, and modern Chinese artworks, and includes scrolls, tapestries, paintings, sculptures, and decorative works. A few of his most valuable pieces include a Ming-era silk tapestry (for which he paid \$45 million at auction); a rare Song-dynasty vase (\$14.7 million); and a Qing-dynasty imperial throne with carved dragons (\$11 million).

As shrewd as he is with his investments, Liu is considered a bit of a loose cannon in the art world. Last year, he engaged in a 7-minute-long bidding war at Sotheby's Hong Kong, emerging victorious at \$36.3 million for a coveted 500-year-old "chicken cup"—a dainty porcelain bowl that is one of only 19 known to



Liu Yiqian (left) purchased a 600-year-old silk tapestry at a Christie's auction earlier this year.

exist. As Liu's American Express card was swiped 24 times (he routinely pays this way in order to rack up millions of points), a Sotheby's agent served him a pot of tea. The victor excitedly poured it into his ancient cup for a celebratory sip, and a photo of the act went viral. To the ensuing public outcry over his treatment of an imperial artifact, Liu responded that he just wanted to see how it felt to drink from the same cup emperors once used. —L.S.

Lily SAFRA

Jewelry

► IN 2012, JEWELRY AFICIONADOS enjoyed an uncommon look at the magnificent adornments of Lily Safra. Christie's Geneva offered 70 lots of the Brazilian-born philanthropist's jewelry in the Jewels for Hope charity sale that May. In addition to benefiting a wide range of worthy causes, the auction, which was 100 percent sold by lot and value, provided a rare glimpse of Safra's extraordinary collection and refined taste.

The top lot was a ring by Chaumet that showcased an exquisite cushion-shaped Burmese ruby of 32.08 carats. Fetching \$6.7 million against an estimate of \$3.1 million to \$5 million, it was at the time the most expensive ruby ever to sell at auction. But clearly Safra is not just enamored of large stones. She also has a penchant for remarkable designs, such as the camellia-blossom brooch created by the Parisian-based jeweler JAR in 2003. It set a record for JAR works at auction, commanding \$4.3 million against an estimate of \$1.2 million to \$1.5 million. It was one of 18 JAR jewels in the sale, the largest such group ever consigned to auction.

Safra's jewelry preferences extend beyond contemporary examples to period pieces. A belle époque diamond-and-emerald eglantine necklace, fashioned in 1906 by Cartier, sold for

\$1.1 million, and an art deco pearl-emerald-and-diamond Cartier necklace from 1925 that featured a detachable pearl tassel garnered \$547,000. The auction's final lot, an early-19th-century necklace of diamonds and Colombian emeralds, sold well enough to secure 10th place among the top 10 lots, at \$715,500. The biggest winners, though, were the 32 charities that shared nearly \$38 million from a sale that was estimated to draw \$20 million.

—S.G.S.

Jose
MUGRABI

Art

→ In 2008, the *Wall Street Journal* called Jose Mugrabi "the man with 800 Warhols." Seven years later, that tally has climbed even higher, making the Israeli-born Colombian entrepreneur's collection almost certainly the largest assemblage of works by the iconic U.S. artist to reside in private hands.

But Mugrabi is more than a one-artist collector. His sharp eye has led to landmark purchases of pieces by Jean-Michel Basquiat, Pierre-Auguste Renoir, and Pablo Picasso. His sense of the market has also proved keen: In 1988 he acquired Warhol's *Marilyn Monroe* (*Twenty Times*) at auction for \$3.96 million; the collector says he has since been offered more than \$100 million for the piece.

Mugrabi's interest appears to have passed to his sons, Alberto and David, who have added to the family collection works by Damien Hirst, Richard Prince, and Jeff Koons. Today that collection numbers more than 3,000 pieces and, by some estimates, hovers near a valuation of \$1 billion. While David has said that his father believes art is something "you feel ... in your gut," it is clear that the Mugrabis' instincts have led them to invest very wisely indeed. —I.V.



Lily Safra (right) auctioned a 34.05-carat diamond ring (above) and a belle époque Cartier necklace (top) in 2012.



Roy WELLAND

WINE

Raised in Evanston, Ill., the financier, master bridge player, and New York City restaurateur Roy Welland developed an appreciation and passion for wine by periodically auditing the collection of his father, who regularly shared with his children bottles from their birth years. (Happily, Welland and his siblings were all born in excellent vintages.) Welland began to buy seriously in the late 1980s, while working on Wall Street. Ultimately, he amassed a collection that was once valued at approximately \$15 million and comprised 100,000 bottles, which helped fill the cellars of his two former Manhattan restaurants, Washington Park and Cru.

"Coinciding with my restaurant interests, I traveled to Burgundy frequently and befriended many of the region's winemakers," Welland wrote in the catalog for Wally's Auctions, which sold his entire collection in 2014. "I was able to source from the domaines or direct

intermediaries, and I took big positions in the vintages and producers that I liked." His holdings included such producers as Domaines Jacques-Frédéric Mugnier, Georges Roumier, Leflaive, Romanée-Conti, Roulot, and Jean-Louis Chave. He kept most of those wines in a cellar in Beaune, France.

The collection also revealed Welland's love of vintage Champagne from the likes of Dom Pérignon, Krug, Louis Roederer, and Salon, while bottlings from Giacomo Conterno and Gaja evinced his interest in Italy. Yet his enthusiasm for viticulture extends beyond the end product: In 2005 he purchased a small parcel of Gevrey-Chambertin in the Côte de Nuits, which he leases to Domaine Dujac in exchange for wine, and in 2008 he bought the Tuscan estate of Casanuova delle Cerbaie, which includes a parcel of the famed Montosoli vineyard.

Although Welland sold his cellars' contents for "personal reasons," the breadth and depth of his knowledge make him an authority figure still in the world of fine wine. Moreover, true passions seldom expire: Rumor has it that the 53-year-old oenophile is actively buying once again. —V.R.

Ahmed ZAYAT

Thoroughbreds

The smart bet would have been to unload the horse, but Zayat, on the advice of his trainers, refused to part with it.

→ *Maybe* more than anyone else in the business, Ahmed Zayat understands the high-stakes nature of Thoroughbred racing. The Egyptian-born entrepreneur made his fortune by privatizing and then selling that country's national brewery to Heineken in 2002 for \$280 million. Zayat, who is 53, began buying racehorses and established Zayat Stables in 2005. Most of his horses live and train in Kentucky, but the headquarters for the horse-racing operation is in New Jersey, where Zayat has lived since 2007.

In 2006 he spent \$4.6 million for Maimonides, but an injury ended the yearling's career after just two races. Despite that setback, Zayat Stables ranked second in North America in earnings in 2007, first in 2008,

and third in 2009. Zayat spent a reported \$24.5 million on 77 horses in 2009, bringing his total number of Thoroughbreds to more than 200. The next year, Zayat Stables filed for bankruptcy protection, citing debts to horse-auction businesses, stables owned by Dubai's Sheikh Mohammed bin Rashid Al Maktoum, and various trainers and horse-transportation services. Court documents also cited enormous payouts by Zayat to numerous betting organizations.

In the years after the bankruptcy filing, Zayat was under pressure to settle his debts by selling some of his horses, including one particular colt with tremendous potential and a small, nagging injury. The smart bet would have been to unload the horse before



its price dropped too far, but Zayat, on the advice of his trainers, refused to part with it. This past spring, that horse—American Pharoah—won the Kentucky Derby, the Preakness, and the Belmont Stakes to become the first Triple Crown winner in 37 years. —M.S.

Marcus MARGULIES

Watches

Most of his collection consists of wristwatches made by Audemars Piguet between the 1930s and the 1950s.



Audemars Piguet only made three movements of this particular caliber. It would be nice to buy the third!" —J.D.M.

Marcus Margulies (far left) admires vintage Audemars Piguet timepieces, such as the brand's Union pocket watch (left).

► **CONNECTIONS, FORESIGHT,** and timing allowed Marcus Margulies, a British watch collector and retailer, to assemble one of the most important collections of early Audemars Piguet wristwatches outside the company museum. Margulies enjoyed an education in the subject almost from birth. His father was in the watch business, and as a young man Margulies served apprenticeships at several Swiss watch factories. This experience, along with the knowledge derived from his long relationship with Audemars Piguet, provided a crucial advantage as wristwatch collecting came into its own in the mid-1980s. Vintage Patek Philippe and Rolex examples were traded regularly during that period, but dealing in the much smaller production of Audemars Piguet, much of which was not cataloged with regular serial numbers, required Margulies's specialized knowledge.

Like many collectors at the time, Margulies also acquired important pocket watches—including the Union, the most complicated piece Audemars Piguet ever produced. Most of his collection, however, consists of wristwatches made by the company between the 1930s and the 1950s. "I am much more interested in the beauty of the timepiece than the purchase of an old model that has historical importance," he says. "My particular favorite pieces are two [perpetual calendars] with the moon at 12 o'clock. They are both in pristine condition, and



Craig MCCAW

Automobiles

→ The Seattle-area wireless pioneer Craig McCaw and his brother Bruce have amassed a collection that, according to reports, peaked at more than 400 cars. In recent years, reports say, they have pared down the collection to focus on world-class examples, including those of significant postwar competition cars.

A highlight of the collection is the 1962 Ferrari 250 GTO that Craig acquired in 2012 for \$35 million—at the time, the most expensive automobile purchase ever recorded. Stirling Moss was the car's original owner, but he never raced it. Instead, it competed in the 1962 24 Hours of Le Mans with Innes Ireland and Masten Gregory behind the wheel. The light-green Ferrari was a familiar sight at the Goodwood Festival of Speed, where it was driven by its previous owner.

—K.H.

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Bruce
MEYER

AUTOMOBILES



Meyer is continually refining a collection that includes almost everything that sparks his interest.



A champion of the hobby, Bruce Meyer may be more enthusiastic than any other car collector about sharing his vehicles and his passion. The Beverly Hills businessman, a gearhead since his teenage years, is continually refining a collection that includes almost everything that sparks his interest. His garage serves as a gallery and combines the refinement of a museum with the functionality of a working office—one furnished with extraordinary cars. The collection includes historic and recent Le Mans winners such as a Bizzarrini and a Porsche 935. Sports cars include the first production Shelby Cobra; a Testa Rossa, a 250 GT SWB, and a 275 GTB/4 from Ferrari; Corvettes old and new; and other rarities from Mercedes-Benz, Duesenberg, Bugatti, Alfa Romeo, and Bentley. Meyer's garage also houses the Greer, Black & Prudhomme dragster, which won 230 of the 237 races in which it competed. Along with dozens of perfectly restored motorcycles are some examples of Meyer's favorite type of car: hot rods. They make up about a quarter of his collection. Meyer, who was instrumental in having the Hot Rod class added to the Pebble Beach Concours d'Elegance, owns such treasures as a 1932 Ford Doane Spencer roadster and a Bonneville Salt Flats belly tanker. He drives some of his hot rods flat out, and in 2012, at age 71, he earned membership in the Bonneville 200 MPH Club when the one he was piloting reached 205 mph. —R.R.

Ronald S.
LAUDER

Art

→ The heir to the Estée Lauder cosmetics fortune, Ronald S. Lauder has been an ambassador to Austria, a mayoral candidate for the city of New York, and a leading negotiator in peace talks between Syria and Israel. So it is no surprise that his art collection—comprising more than 4,000 works and valued at over \$1 billion—is sweeping in scope. Ranging from the third century BC to the 20th century AD, the Ronald S. Lauder Collection includes medieval art and armor; old-master paintings; Viennese decorative art; 19th- and 20th-century drawings; and pieces by modern and contemporary artists such as Wassily Kandinsky, Pablo Picasso, and Gerhard Richter.

Lauder's international dealings also seem to have influenced his views on the art world at large. A fervent supporter of keeping important works in the public sphere, the connoisseur established Manhattan's Neue Galerie in 2001, converting a stately early-20th-century mansion into a glittering showcase for his stellar assemblage of Klimts, Kirchners, Kubins, and more. Elsewhere, he recently donated nearly \$8 million to Britain's National Gallery to keep a painting by the Renaissance artist Giovanni Francesco da Rimini from being sold at auction, and he has led efforts to retrieve lost masterpieces plundered by the Nazis during World War II. —L.V. 

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Into the

MYSTIC

An inspired reinvention has revived
Ireland's enchanting Ashford Castle.

STORY AND PHOTOGRAPHY BY JACKIE CARADONIO

IN ITS EIGHT-CENTURY HISTORY, Ashford Castle has passed through the hands of the Anglo-Norman aristocracy, the lord president of Connaught, and, perhaps most famously, the family behind Ireland's national brew, Guinness. But by the time the hotelier Beatrice Tollman and her daughter Toni acquired it in 2013, the medieval landmark on the shores of County Mayo's Lough Corrib had lost its stately sheen. "Every roof leaked. Every window was rotten," Toni says. "It was just in complete disrepair." Two years of meticulous renovations followed, led by the Tollmans and the French architect Philippe Bonino. Unveiled in April, the result is a true feat of grandeur that has restored the original essence of Ireland's definitive castle hotel. ►





INTO THE MYSTIC





Seeing Red

THE TOLLMANS' Red Carnation Hotel Collection—whose other properties include the Hotel d'Angleterre in Geneva and the Oyster Box in Durban, South Africa—earmarked \$75 million for Ashford Castle's renovation. From the start, Toni Tollman, an interior designer by trade, knew that the transformation would be enormous. Still, she hoped to retain the castle's sense of place. "I considered us custodians of the property from the start," she says. "I fought hard to honor its history."

The castle's Great Hall (left), also known as the Oak Hall for its rich wood paneling, has long welcomed visitors with a bright-red palette and sparkling chandeliers. Retaining

the grandeur of the original space, Tollman added vibrant curtains with gold detailing custom made by a couturier based in Dublin, and a double-tiered Belgian Val Saint Lambert chandelier. Original to the estate's Guinness era are a gothic-revival oak table at the room's center and a watercolor of Lady Ardilaun, the wife of Arthur Guinness.

In the Connaught Room (above), guests take afternoon tea on Wedgwood china and warm themselves by the estate's original fireplace. According to Tollman, restoring the oak paneling here and in the Great Hall was a true test of skill and patience. "We waxed it every single day for three months to get that amazing glow," she says.



Bespoke and Beyond

EACH OF THE 82 rooms and suites at Ashford Castle is unique. To ensure an authentic style in every accommodation, Tollman studied the late-Victorian and gothic-revival design of historic European castles, as well as the Celtic motifs common to 14th-century fabrics and clothing. “The kind of detail we are talking about—designing every chair, every trim, every fringe—is just extraordinary,” she says. “What we strived for was just perfection.”

For State Room 326 (above), Tollman commissioned silk curtains from the British house James Hare, red and blue fabrics from the French atelier Pierre Frey, and floral wallpaper from the London-based company Bernard Thorp. A royal-blue chandelier and mirror above the bed both come from Murano. The bathroom (left) is dominated by an enormous bathtub hand-carved from Italian marble.

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History Lessons

THE CASTLE'S ORIGINAL wing—part of which dates to 1228—features 22-foot-tall ceilings, ornate moldings, and other landmarked details that had to be restored rather than redesigned. “We couldn’t change so much as a wire without first getting approval,” says Tollman.

Staterooms throughout the property are thus steeped in history. Room 329 (above) is one of Tollman’s favorite accommodations, for its 19th-century art and antiques, dazzling floor-to-ceiling silk curtains, and stunning views through gothic-style window frames. In the Reagan Presidential Suite (opposite and left)—named for Ronald Reagan’s visit to Ashford in 1984—a 19th-century Italian gilt-brass-and-glass chandelier and a Victorian rosewood table, both purchased at auction, complement the restored marble fireplace. An antique canopy bed dressed in green Rubelli silk was chosen to match the hues of Lough Corrib; two velvet wingback chairs in the living room also mirror Ashford’s verdant surroundings.





Royal Salute

CONSTRUCTED IN THE late 1800s to honor a visit from the Prince of Wales (who later became King George V of the United Kingdom), the Prince of Wales Bar has been renewed with a bar top carved from Carrara marble, emerald leather *capitonné* armchairs, and patterned carpets inspired by traditional Celtic art. Among the space's collection of crests is the seal of the Prince of Wales, which graces the back of each of the bar's leather stools. The white marble fireplace—another castle original—remains a centerpiece for an evening spent sipping Champagne, whiskey, or a pint of Guinness.

The Jura logo is written in a stylized, red, cursive font.A portrait of Roger Federer, a professional tennis player, looking towards the camera with a slight smile. He is wearing a dark, button-down shirt.

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Spreading Its Wings

DURING THE 1970s, Ashford Castle underwent an expansion that added an east wing. “It was so awful and cheap and disappointing,” Tollman says. “You just couldn’t believe that it was part of the same castle.” To ensure that the newer wing would blend more seamlessly with the rest of the structure, Tollman’s team set to work re-creating the doors, moldings, and other details found in the original wing. The team also created a 32-seat cinema (left), a wine cellar, a rooftop cigar terrace, a five-treatment-room spa, and a billiard room (above). According to Tollman, completing the east wing was the final piece of the puzzle in bringing Ashford back to life. “Now it is one castle again,” she says. “Now the story of Ashford Castle can continue, and hopefully flourish for many generations to come.”

Ashford Castle, ashfordcastle.com



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KEY TO THE CASTLES



Dromoland Castle

WITH THEIR moats, towers, turrets, and lords' chambers, castles can make for fitting accommodations on a grand tour of the British Isles. In addition to Ashford Castle, the following are a few of our favorite castles-turned-hotels across Ireland, England, and Scotland.

Dromoland Castle

Filled with Louis XV furnishings, Irish Georgian antiques, and ancestral portraits, this neo-gothic castle with structures dating to the 11th

century sits on the shores of Lough Dromoland near Shannon, Ireland. Falconry, golfing, tennis, and fishing are offered on the 450-acre grounds. dromoland.ie

Ballyfin

Set at the foot of the Slieve Bloom Mountains in County Laois, this 19th-century neoclassical mansion was the



Ballyfin

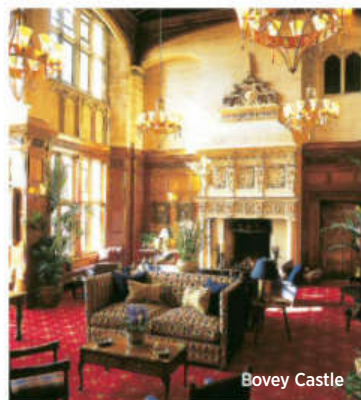
pleasure palace of the Irish baronet Charles Coote. Today it operates as a 20-room hotel with such fanciful features as a secret grotto and a glass conservatory adorned with Greco-Roman statues. ballyfin.com

Lismore Castle

This exclusive-use estate in County Waterford, Ireland, is a historic masterpiece with structures dating to the 14th, 17th, and 19th centuries. The castle features 8 acres of manicured gardens, a contemporary-art gallery, and 15 bedrooms decorated with art and antiques. lismorecastle.com

Bovey Castle

A Jacobean-style estate set among the moorland of England's Dartmoor National Park, Bovey Castle comprises 63 guest rooms and 22 three-bedroom



Bovey Castle

lodges. The manse, which was built in 1907, offers such activities as badminton, croquet, fly-fishing, mountain biking, golf, and sloe-gin making. boveycastle.com

Inverlochy Castle

This 19th-century turreted estate in the Scottish Highlands has been meticulously preserved. Guests stay in one of 18 rooms overlooking the castle gardens or Ben Nevis mountain and enjoy activities including falconry, hunting, and skeet shooting. inverlochy.co.uk —J.C. 



Lismore Castle

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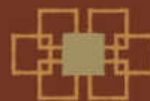
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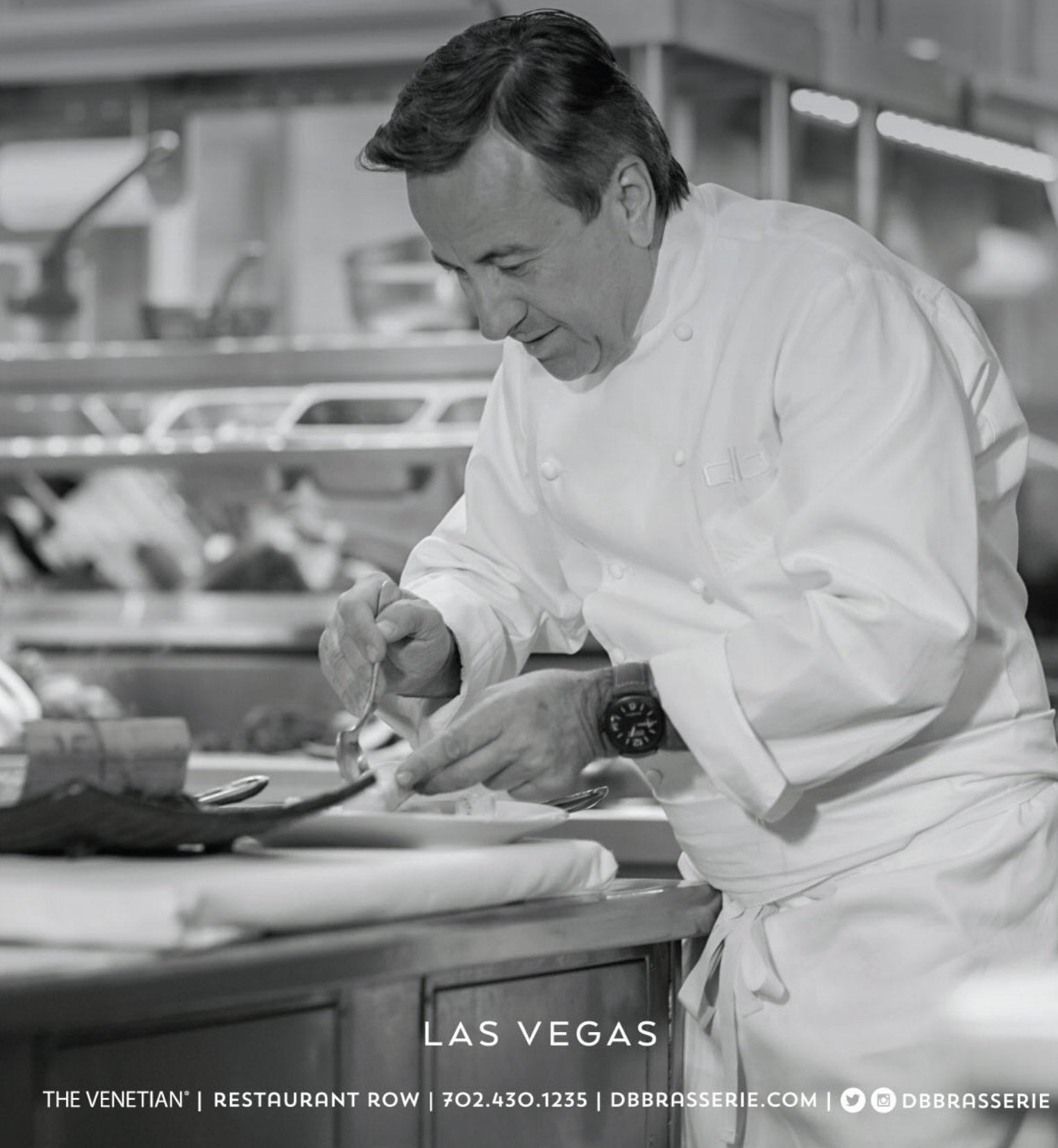
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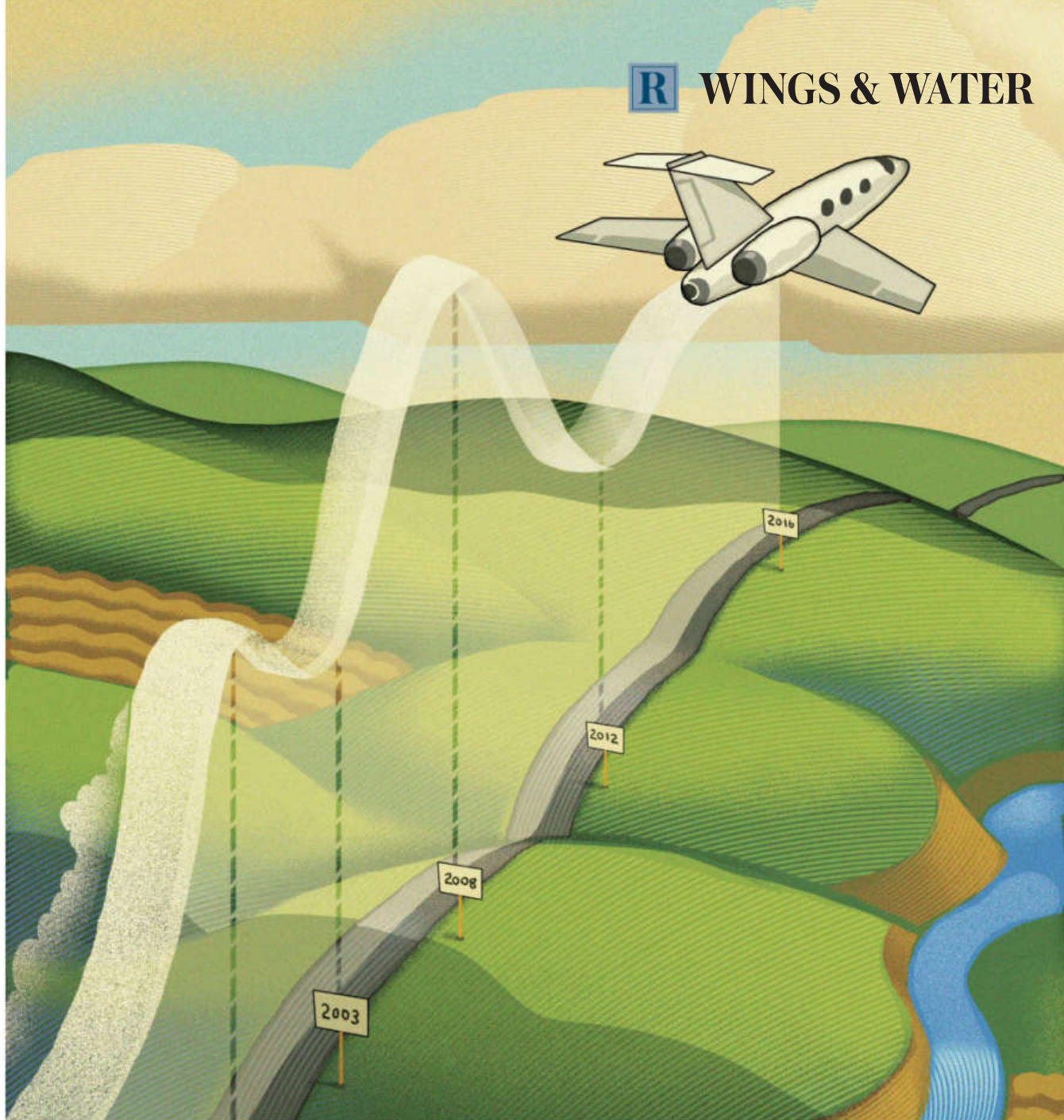
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Pitch Counts

THE DIRECTION OF THE AIRCRAFT MARKET—CLIMBING, LEVELING OFF, OR DESCENDING—SHOULD INFORM YOUR PLANS FOR BUYING A PLANE. **BY SHAUN TOLSON**

WITH THE ECONOMY healthy and so many recently introduced models in production or in the pipeline, now seems like an opportune time to be in the market for a new aircraft. But whether this really is the right time to buy may depend on when you plan to sell that new plane.

According to Bill Quinn, president of Aviation Management Systems in Portsmouth, N.H., and a member of *Robb Report's* Private Aviation Advisory Board, the business-aircraft market typically operates on five- to six-year cycles, meaning that downward and upward

trends tend to last that long before the market peaks or bottoms out. How long the market stabilizes at the top or the bottom is less predictable. “If you assume that we rode the bottom in 2010, then 2016 could be when we hit the top,” says Quinn. “But how long will we stay at the top? You don’t want to be caught holding [a new aircraft] and then offering something for sale as the market drops.”

Recent figures from the General Aviation Manufacturers Association for worldwide business-jet deliveries, which always lag behind orders, seem to support Quinn’s assertion about the length of the market cycles. Deliveries for new business jets fell to 518 in 2003, then peaked at 1,313 in 2008 before plummeting to 672 in 2012. In 2014, 722 new business jets were delivered. (Through June of this year, manufacturers had delivered 305 business jets.)

The business-jet market may be rising—slowly, according to the delivery figures—but advisory board member James Butler, CEO of Shaircraft Solutions, a private-aviation consulting firm in Bethesda, Md., says many of his company’s clients are hesitant to spend tens of millions of dollars on a new aircraft. “Even though it’s clear the wealthy are getting wealthier,” he says, “there’s still somewhat of a hangover from 2008 in terms of caution.”

If you are a buyer, exercising such caution is advisable, says Quinn, and you should determine how long you intend to own the aircraft before you purchase it. “One of the most important things that you want to consider is your exit strategy,” he says. He gives the example of buying a new Gulfstream G550. You will spend about \$50 million for it, he says, but if you plan to sell it in five years, and the market follows the five-to-six-year pattern and begins to fall after 2016, you could lose as much as 25 percent of the aircraft’s value as the secondary market’s inventory increases.

“One of the most important things that you want to consider is your exit strategy.”

—BILL QUINN,
PRESIDENT, AVIATION
MANAGEMENT SYSTEMS



“If we’re advising a CFO or a CEO,” Quinn continues, “we’ll say, ‘Look, you’re going to have to suck it up and hold on to the aircraft for a while until the market stabilizes. You’ll have to wait for the [secondary-market] inventory level to drop before you’re going to see any increase in prices.’”

Advisory board member Keith Swirsky, president of GKG Law in Washington, D.C., and chairman of the firm’s business-aviation group and tax group, says that right now the aircraft market is teeming with confidence. “People are buying planes faster than I can remember in quite some time, and a lot of that is attributable to the fact that there’s good value in the market on used products, and people are getting comfortable that those values have bottomed out and that they’re on a normal trend,” he says. “That fear is gone.”

Regarding the secondary market, advisory board member Lee Rohde, president and CEO of Essex Aviation Group in Portsmouth, N.H., believes that more and more prospective

business-jet buyers will discover the value of fairly young pre-owned aircraft—a development that could affect the exit strategies of new-aircraft buyers. “People are going to realize that there’s a market for second-generation, pre-owned aircraft that aren’t very old and still have great opportunity,” he says. “At the end of the day, a new G650 is \$65 million, but you can buy a [pre-owned] G550 or G450 for \$25 million.”

In addition to market trends and the purchase cost and projected resale value of the plane, the newness of the model is a factor for buyers to consider. “Nobody likes to be the first out of the box with a brand-new production airplane,” says Quinn. “The majority of people like to see the aircraft mature. There are some people who say they won’t be one of the first 25 deliveries. When you have a new airframe and new systems and new engines that have never been out there before, you’re going to have growing pains.”

Quinn says sales of the Legacy 500, which Embraer began delivering in October 2014, may be affected by this line of thinking. Because the aircraft is a clean-sheet design with new technology, and because Embraer is entering the midsize market with the model, he says, buyers may be hesitant to place orders. Embraer had delivered just five examples through June.

Quinn likes to look at a new model’s projected deliveries over a five- or six-year period to determine its value. If it appears that the manufacturer is on pace to reach 300 total planes during that time, the aircraft can generally be considered a safe investment. There are exceptions. Quinn says the Gulfstream G650 is a safe investment despite its relatively low delivery numbers because, he notes, “nobody is going to question Gulfstream.”

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market trends. Nevertheless, it appears that the cost of chartering long-range, large-cabin business jets is on the rise, according to Swirsky. “The market is moving toward nicer and newer and the best aircraft, and consumers are willing to pay for it,” he says. “People are getting more

educated about what it’s like to fly on a brand-new plane, and they’re willing to spend what it costs to do that.”

Butler says that too many charter customers use the bottom-line cost as the deciding factor when choosing an aircraft. This process, he says, often produces an unsatisfactory

experience. As he explains, significant differences exist between the aircraft in a given category, so if you are a charter customer you should know what features and amenities each model offers and the overall experience that it can provide. “Whether it’s cabin height or seating arrangements or range or luggage capability, those things are really important,” he says. “When you’re spending that much money, you want to have a big smile on your face when you call to book that flight, and when the plane shows up you want to be really excited to get on, and you want to be really excited about the whole experience.”

But according to advisory board member Pete Agur, chairman of the VanAllen Group aviation-consulting firm based in Georgia, you might not always be able to book the plane you want because charter demand is currently outpacing the supply of some aircraft. Earlier this year, one of his San Francisco-based clients needed a super midsize or large-cabin aircraft to replace his Bombardier Global Express, which was grounded for maintenance. Even with 48 hours’ notice, no aircraft of that size were available for charter in the Bay Area. Agur’s client was forced to wait while his plane was repaired, which led to missed business meetings. “Owners of the aircraft that create the capacity for charter services are needing to use their aircraft more. If they have a growing demand for travel, they’re less apt to put the plane up for charter,” he explains. “That adds to the constraint in the charter market.”

Such demand and constraint suggests that the aircraft market is continuing to climb. **R**



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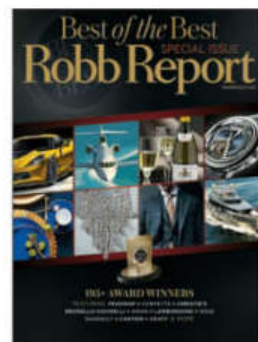
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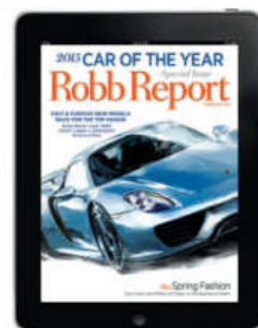
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Brown Safe**, page 95
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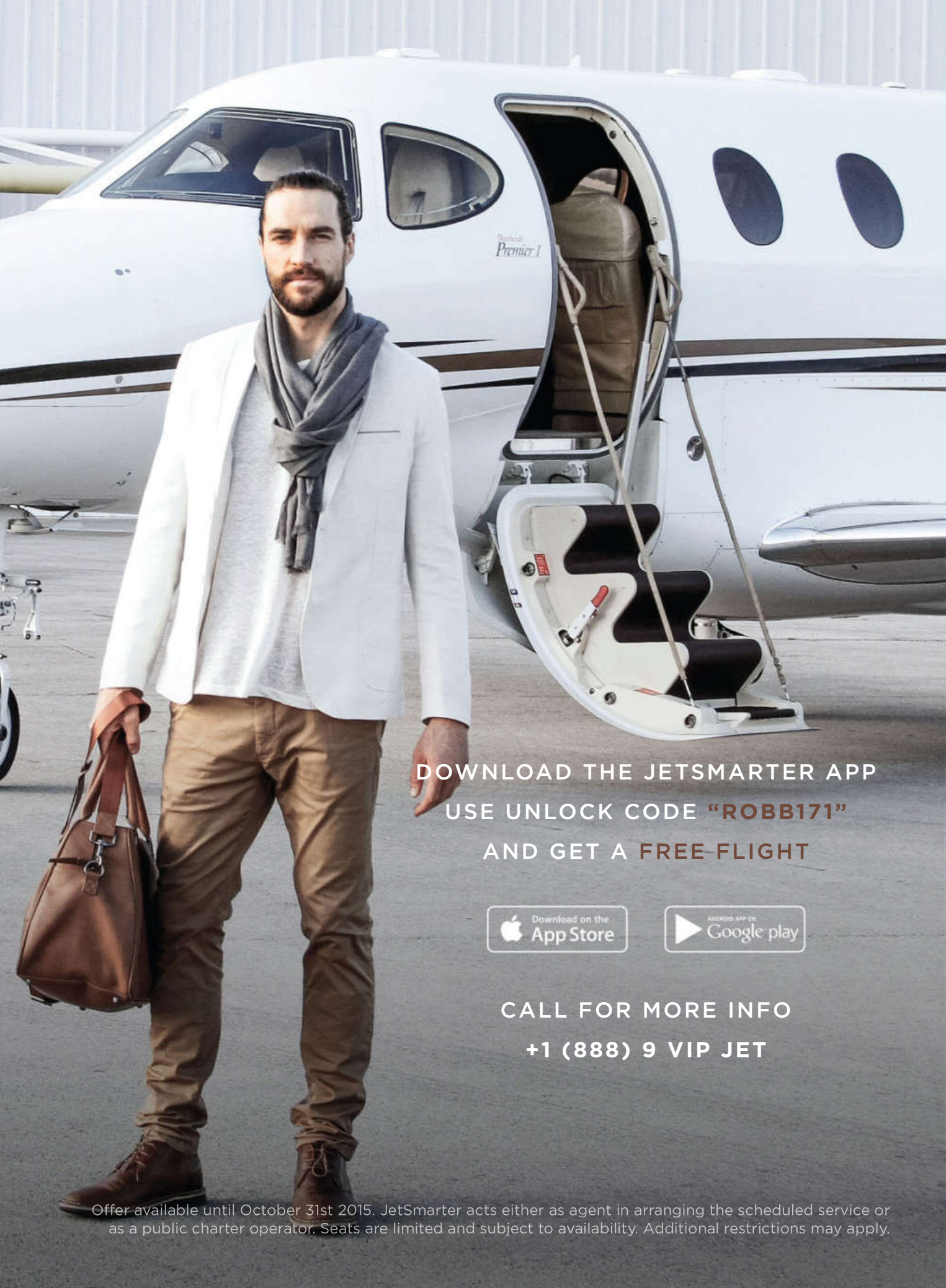
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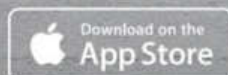
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